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NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

FEBRUARY 17, 1996

IN MUSIC NEWS

WB's Mark Knopfler Takes His 'Heart' Solo

SEE PAGE 16

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ECM Casts 'Gaze' With Film Score

■ BY BRADLEY BAMBARGER

NEW YORK—With a sterling track record for breaking art music, ECM New Series has one of its most accessible bids yet for mainstream acceptance with "Ulysses' Gaze," a haunting album by Greek composer Eleni Karaindrou.

KASHKASHIAN

Due Feb. 27, "Ulysses' Gaze" follows a spate of adventurous, uncom-

(Continued on page 14)

Irrepressible Amos: Industry Underestimates Unique Star

Int'l Fan Base Propelling Tori Amos' Atlantic Set

■ BY DOUGLAS REECE

LOS ANGELES—With last week's surprise No. 2 debut of Tori Amos' "Boys For Pele" on The Billboard 200, the unorthodox pianist/vocalist continues to stupefy detractors and fortify her position as one of pop music's most unlikely success stories.

This week, the album is at No. 9.

Although Amos has confounded radio and video programmers who fret over how to categorize her sound, a uniquely tailored promotional campaign and a strong international

(Continued on page 99)

New Tori Amos Video Nothing To Sneeze At

■ BY BRETT ATWOOD

AMOS

LOS ANGELES—Atlantic Records is placing a strong emphasis on music video to build awareness for Tori Amos' album "Boys For Pele."

In addition to the surreal new clip for "Caught A Lite Sneeze," the label is servicing some previously unreleased Amos music videos to national and regional programmers.

Atlantic is looking for video to play a key role in further exposing the singer, who has reached platinum-level sales but has yet to have a major hit at ra-

(Continued on page 106)

Majors Vying For Canada's Hayden

■ BY CRAIG ROSEN

LOS ANGELES—In possibly the most dramatic bidding war since

HAYDEN

Geffen Records signed Beck, virtually every major label has its sights set on Hayden, a gravel-voiced 24-year-old singer/songwriter from Toronto.

Hayden's debut album, "Everything I Long For," was released in March by the Toronto-based independent Hardwood Records in co-

(Continued on page 109)

Loosegroove Finds Weapon Of Choice

■ BY J.R. REYNOLDS

LOS ANGELES—In the age-old clash between art and business,

WEAPON OF CHOICE

Loosegroove/550 Music's Weapon Of Choice has a valuable label ally for the release of its album "Highperspice," the funk rock band's sophomore offering.

(Continued on page 110)

550's Marry Me Jane Finds Companion In 'If Lucy Fell'

■ BY CARRIE BORZILLO

LOS ANGELES—Armed with enough relationships-gone-bad to fill 100 diaries, Amanda Kravat, the lead singer/main songwriter of New York's Marry Me Jane, packs a highly emotional lyrical punch on her band's self-titled 550 Music debut album, released Jan. 30.

Ten of the 13 songs on the album are featured in the upcoming TriStar film "If Lucy Fell," opening March 8 in 1,000 theaters (Popular Uprisings, Billboard, Jan. 20).

MARRY ME JANE

The movie's director/writer and friend of Kravat, Eric Schaeffer, was so taken by the band's music that only Marry Me Jane's songs and Kravat's score are featured in the romantic comedy, which stars Sarah Jessica Parker, Schaeffer, Ben Stiller, and Elle Macpherson.

Like Alanis Morissette and Aimee Mann, Kravat uses song to work through emotional hardship.

The album's mostly autobiographical songs delve into very personal subject matter for the fiery-haired

(Continued on page 20)

Sales Of Singles Show Resurgence

■ BY ED CHRISTMAN

NEW YORK—Single sales, fueled by labels' aggressive marketing tactics, have been enjoying a resurgence over the last seven months.

In the first month of this year, single sales are up 17.8% over January 1995's sales, according to SoundScan. And that feat follows a 25.5% increase in sales in the second half of 1995,

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HEATSEEKERS

Frank Black's 'Cult' Achieves No. 1 Status

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10 MI
DOUBLE ALBUMS A
• WORLD TOUR BEGINS SUMMER '96...
• WORLDWIDE RELEASE OF NEW SINGLE "THEY DON'T CARE ABOUT US" WITH A PROVOCATIVE SHORT FILM DIRECTED BY SPIKE LEE.
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Japan—Double Platinum
Holland—Platinum
Australia—Triple Platinum
Italy—Platinum
Hong Kong—Triple Platinum
Indonesia—Double Platinum
Denmark—Platinum
Spain—Double Platinum
Austria—Platinum
Belgium—Quadruple Platinum
France—Double Platinum
Norway—Platinum
Switzerland—Double Platinum
Central America—Double Platinum
New Zealand—Triple Platinum
Malaysia—Triple Platinum
Singapore—Triple Platinum
Korea—Double Platinum
Taiwan—9 x Platinum
Thailand—Double Platinum
#1 SINGLES BREAK CHART RECORDS
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"You Are Not Alone"
3 months later, Michael breaks his own record when he debuts at #1 on the Billboard Hot 100.
"Earth Song"
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LONDON PHILHARMONIC (SCHOLES) • POINT MUSIC

JAZZ
★ HOW LONG HAS THIS BEEN GOING ON
VAN MORRISON WITH GEORGIE FAME & FRIENDS • VERVE

JAZZ / CONTEMPORARY
★ Q'S JOOK JOINT • QUINCY JONES • QWEST

KID AUDIO
★ TOY STORY • READ-ALONG • WALT DISNEY

NEW AGE
★ THE MEMORY OF TREES • ENYA • REPRISE

MUSIC VIDEO SALES
★ THE COMPLEAT BEATLES • WARNER HOME VIDEO

Studios' Rebranding Strategies Gain Heat

Video Labels Promote Titles, Win Shelf Space

■ BY SETH GOLDSTEIN

NEW YORK—The studios are heating their home video branding irons.

Reversing the long-established premise that consumers buy movies and not labels, Hollywood vendors are trying to create brands designed to promote the sale of specific titles. The concept isn't new—Paramount Home Video and MGM/UA Home Entertainment began branding catalog product in the late '80s—but the scope is.

Led by Disney and 20th Century Fox Home Entertainment, the studios are placing names above hundreds of titles in an effort to draw attention from mass merchants and, ultimately, from the buying public. "They're starting to go after brand identification," says a veteran sell-through executive.

Studios will brand titles in an effort to secure hard-to-get shelf space, provided retailers can be convinced the strategy actually sells tapes. One source thinks the effort is wasted: "Consumers only know the movie and price."

Nevertheless, FoxVideo has convinced itself and has, in the process, prompted Columbia TriStar, MCA/Universal, and Paramount to follow suit. The three are following FoxVideo's lead and launching brand-name strategies this year, aided by growing retailer support.

Wal-Mart, now supplied directly by the studios, has made room in the past year for five square-foot displays (one-quarter the size of Disney's) of Warner Home Video and FoxVideo titles. Albany, N.Y.-based Trans World Music will consider similar arrangements "as brands develop," says video buyer Mark Galleo.

Bruce Pfander, FoxVideo marketing senior VP, credits the brands he has helped develop since 1993 for increases in catalog sales of 18% in 1993, 97% in 1994, and 65% last year. "It's working like a charm," he says. "We're way out in front [of the competition]." Catalog accounted for 20% of FoxVideo's revenues in the fiscal year ended June 30, 1995.

The studio has redesigned its Internet World Wide Web site to bolster catalog sales and brand awareness. While not a "primary part" of the marketing campaign, Pfander says, "the Web site does add to the overall halo effect."

Columbia TriStar executive VP Paul Culberg also plans to use a newly configured Internet page to promote his studio's 10-title Family Collection. Introduced last month, it is the studio's first attempt at what Culberg calls genre "identification," allowing mass

Screen from the FoxVideo Web site.

merchants to more easily slot the $14.95 suggested list price. An additional 22 releases are due this year, and Culberg says that the company has roughly 15 ideas "on the table" for additional programs.

Despite Pfander's firm belief that branding works, many studio executives are unsure of its impact, because retail evidence is lacking. Culberg says, "I'm not willing to spend the kind of money and time needed to create a Columbia or a TriStar brand unless there's a defined strategy."

Retailers still are hesitant to attribute demand for FoxVideo's catalog releases, priced at $10-$15, to such names as Studio Classics and Family Features. Trans World's Galleo calls FoxVideo "the king of repromotion" but isn't sure consumers recognize any of the studio's several brands. "It may develop," he adds cautiously.

"Our business is very title-specific. The jury is still out on the whole branding process," says Best Buy's Joe Pagano. Whatever the verdict, however, FoxVideo has been "hugely successful. There's no doubt they've caught our attention," Pagano says.

(Continued on page 86)

WB Not Selling WarnerVision; Shifts It To Warner Home Video

■ BY EILEEN FITZPATRICK

LOS ANGELES—The dust still hasn't settled yet, but Time Warner cleared the air a bit with the announcement that its video sell-through label WarnerVision Entertainment will be staying in the family.

After failing to close a deal to sell the label to Hong Kong-based Tiger Eye Investment Holdings, Warner Bros.' and Warner Music Group's chairmen/co-CEOs, Bob Daly and Terry Semel, say WarnerVision operations will be shifted to sister company Warner Home Video (Billboard, Feb. 3).

WarnerVision, a subsidiary of Warner Music Group, had been distributed by WEA since its inception in 1990.

WEA will continue to distribute LIVE Home Video, which will be its sole nonmusic video account. The company has a distribution agreement with LIVE for another two years.

Music videos from Warner music labels will also continue to be distributed by WEA.

In addition, the music distribution company will continue to provide pick, pack, ship, and accounting functions for its sister video division. It has performed those functions for Warner Home Video since 1980.

The WarnerVision saga began heating up when founder/CEO Stuart Hersch abruptly left the company earlier this month. Hersch had been trying to buy out the company and later brought Tiger Eye in as his financial partner before the deal fell apart.

At the time of Hersch's departure, CFO Fred Anton was named acting CEO of the unit.

Although Time Warner has decided to keep the label, many questions remain unanswered.

"We both know this product requires a separate sales force," says WEA president Dave Mount. "Now it's a matter of who [WarnerVision's] sales force will be reporting to."

Mount says he doesn't anticipate any layoffs within the sales force, which totals about seven people.

About 75 people work for the unit, which distributes tapes from exercise giants Jane Fonda (previously distributed by Warner Home Video), Kathy Smith, and Tony Little, as well as the "Buns Of Steel" series.

WarnerVision also has an extensive children's roster that includes Dualstar Video's Mary-Kate and Ashley Olsen, "The Mighty Morphin Power Rangers," Kidsongs prod-

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THIS WEEK IN BILLBOARD

CHANGE OF PACE FOR TOO SHORT

Rapper Too Short has made nine albums in an 11-year career and is now releasing his 10th. But after that, he's leaving music to concentrate on running his production company, Dangerous Music. Correspondent Havelock Nelson has the story. Page 27

BLACK HISTORY ON THE WEB

The heritage of African-Americans is being commemorated in cyberspace as companies mark Black History Month with sites on the Internet's World Wide Web. Staff reporter Douglas Reece reports. Page 78

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Warner Reports Strong Profits

Retail Crisis Affects Music Arm

■ BY DON JEFFREY

NEW YORK—Warner Music Group reports a strong increase in fourth-quarter profits, despite low revenues resulting from changes in its business. For all of 1995, the worldwide recording and music publishing company posts record profits and revenues.

But executives of parent company Time Warner say that the crisis at music retail presents serious "challenges" to the music division this year and that steps have been taken to deal with the situation.

Warner Music reports that operating cash flow (earnings before interest, taxes, depreciation, and amortization) rose 7.6% last year to $775 million from $720 million the year before, as revenues climbed 5.2% to $4.19 billion from $3.98 billion.

The cash-flow figure, however, excludes an $85 million one-time charge against earnings that Time Warner took in the third quarter to cover the costs of shutting down some direct marketing operations, including several music magazines. Including that write-off, cash flow fell 4% last year to $690 million.

For the fourth fiscal quarter, which ended Dec. 31, the music group's cash flow rose 17.5% to $295 million from $251 million. But revenues declined 5.7% to $1.22 billion

(Continued on page 92)

Telecommunications Act Signed

Legislation To Revamp Media Climate

■ BY BILL HOLLAND

WASHINGTON, D.C.—President Clinton signed the Telecommunications Act of 1996 at a White House ceremony Feb. 8, setting the stage for major alterations in the radio, cable, and online landscapes.

Some record company representatives say that the landmark legislation, which was ratified by Congress Feb. 2, will put more power in the hands of fewer owners and thus, fewer PDs, who will become increasingly inaccessible.

Most radio interests, meanwhile, acknowledge that the bill will lead to major-market ownership consolidation and will allow broadcastera to better compete in the marketplace.

Small-station owners, however, voice fear that their ability to compete will be negatively impacted by the measure.

In addition to its radio implications, the telecom bill raises the national TV-station ownership cap from 25% to 35% of audience share and lowers the barriers that have kept long-distance phone companies and local phone companies out of eacb other's businesses. It also removes most cable rate controls.

The bill also adds restrictions to current laws, mandating the creation of a "V-Chip" in TV sets to allow consumers to block violent shows they deem unsuitable for children and setting restrictions on "indecency" on the Internet (see story, page 107).

The Telecom Act—passed in the House by a 414-6 vote and, less than an hour later, by the Senate in a 91-5 vote—revamps the 1934 Communication Act, removes national radio ownership caps, and relaxes local market restrictions by applying a sliding FCC market-share formula.

In markets with 45 or more stations, there will be an eight-station ownership limit, with a maximum of five of those stations on either the FM or AM dials; in markets with 30-44 stations, a seven-station limit, with only four FMs or AMs; in markets with 15-29 stations, six, with only four FMs or AMs; and in markets with 14 or less stations, five (or no more than half), and no more than three FMs or AMs.

After the bill becomes law, the FCC will have to quickly update its current rules to accommodate the changes.

Commenting on implications for the radio industry, Eddie Fritts, president of the National Assn. of Broadcasters, says that the provisions "will enable radio broadcasters to compete in an increasingly crowded marketplace."

Scott Ginsburg, Evergreen Media chairman/CEO, says that signing the bill into law "will lead to a tide of radio ownership consolidation and improved economies of scale for radio broadcasters."

Evergreen and several other large group owners, anticipating passage this year and confident of FCC waivers, have already acquired stations that push them beyond current limits. Evergreen will now be able to pursue additional acquisitions in all top 10 radio markets, Ginsburg says.

Mel Karmazin, president/CEO of Infinity Broadcasting, a company with highly publicized acquisition plans, did not issue a statement and was unavailable for comment.

Tom Milewski, COO of Greater Media's radio division, which owns 14 properties nationwide, expresses concern about the survival of small companies in the new environment.

(Continued on page 107)

PRS Works To Assimilate Gov't Report

■ BY JEFF CLARK-MEADS

LONDON—The British music industry is still absorbing the impact of its second investigation by the government within three years.

The latest report from the Monopolies and Mergers Commission, published Feb. 1, was critical of authors body the Performing Right Society. The society says it largely accepts the criticism and is acting upon it (Billboard, Feb. 10).

The MMC report states that PRS failed to:

- monitor public performances "adequately and effectively,"
- set out its responsibilities to members or consult them adequately,
- provide an appeal procedure for grievances,
- sdopt a proper costing system,
- divide activities "appropriately" between its general council and executive management,
- and allow members to administer their own rights in respect to live performances.

The last point is being popularly called a victory for U2. The band, via manager Paul McGuinness and accountant Ossie Kilkenny, has long pressed for the right to directly handle royalties from its shows.

PRS chief executive John Hutchinson says that the MMC's report is not as clear-cut as has been suggested. "This is not as big a victory for the groups as they might have liked," says Hutchinson. "The whole business of administering mixed rights in concerts is very complex."

Hutchinson believes the upper echelon of bands may not need PRS help in administering royalties, but he says that the only case where it would be completely straightforward is "somebody like Sir Andrew Lloyd Webber, where the shows use only his material and no other—and he probably owns the theater as well."

Hutchinson adds that, to his knowledge, the only rock band to which this would apply is Dire Straits, which works without a support act and plays only its own material.

The vast majority of the PRS membership "would probably need some

(Continued on page 103)

Quincy Sweeps Up Crumb. Quincy Jones visits with Qwest's newest signing, alternative band Crumb. The band, whose debut album is due in March, stopped by an album signing for Jones' new release, "Q's Jook Joint." Pictured, from left, are Crumb members Robby Cronholm and Matt Powell, Jones, Qwest A&R manager Jason Bernard, and band member Mark Weinberg.

Philadelphia Tower Target Of Protest, Boycott By C. DeLores Tucker's Group

■ BY IRV LICHTMAN

NEW YORK—A black women'a group seeking to stop the sale of gangsta rap recordings says it plans to expand its public protests by calling for the boycott of all product sold at Tower Records' four stores in the Philadelphia area.

The Tower Records outlet at Sixth and South streets will be a target of protest Ssturday (17). Picketers will attempt to tell passers-by not to patronize the store, according to Clinton Connor, a Philadelphia resident who is a volunteer coordinator of a coalition against gangsta rap and violence that was recently formed in the city by the National Political Congress of Black Women.

While protests have been staged in front of other retailers in the Philadelphia and Washington, D.C., areas, Tower is the main source of the group's discontent.

Connor says the coalition's membership includes about 500 church groups in the Philadelphia area.

National Political Congress of Black Women chairwoman Dr. C. DeLores Tucker has been a prominent voice in the protest against gangsta rap. Her ire is targeted particularly toward the Death Row/Interscope album "Dogg Food" by Tha Dogg Pound.

Tucker says that Tower is a special target because "it has greater influence on children" than other retailers and because the chain has refused to stop selling music that, she says, her group finds offensive. Tucker's organization held protests at Tower's atore in Washington, D.C., late last year (Billboard, Dec. 23, 1995).

Tucker says her group's mission is to end what it regards as the stereotyping of black women in gangsta rap. She regards the music as pornographic, obscene, and indecent.

According to Connor, the rally against Tower was also prompted by the chain's prime-time commercials on local cable TV touting gangsta rap.

Tucker and Connor add that, despite Tower's stated policy of not selling gangsta rap to minors, a child under the age of 13 bought a copy of "Dogg Food" on Martin Luther King's birthday.

Says Bill Duffy, manager of the South Street Tower, "I have no knowledge of any minor buying 'Dogg Food,' but we're open 24 hours a day, and you can't keep track of every sale."

Duffy is aware of the planned

(Continued on page 103)

Thorn-EMI Demerger Pends; Music Arm Will Not Be Sold

■ BY JEFF CLARK-MEADS

LONDON—EMI Music parent company Thorn-EMI has reached a milestone on its road to demerger, but it is stating more strongly than ever that its music division is not and possibly never will be for sale.

The company's adamant stance flies in the face of speculation on both sides of the Atlantic that its music arm will be sold to a new corporate owner once demerger is complete.

Thorn-EMI has revealed that shareholders will be told of the intention to demerge at the meeting to announce its third-quarter results on Feb. 20 in London.

This planned separation of its music arm from its rental interests is a significant step forward from the company's declaration in the summer (Billboard, Aug. 5, 1995) that it was to begin investigating the financial and practical effects of demerger. Having completed that investigation, the company is expected to tell shareholders that it believes demerger is expedient and it will recommend the concept to them.

If the shareholders approve, this will make EMI Music a separate entity, but, according to the company, it will not necessarily be on the market—as many have suggested.

Says a Thorn-EMI representative, "The whole philosophy of demerger is to remove the business from the encumbrance of a conglomerate."

He adds that Thorn-EMI chairman Sir Colin Southgate "hopes ahsreholders will share this view and vote this way. We find it hard to believe that within a few days of that, shareholders would want to throw the business back into the arms of another conglomerate."

Published reports have suggested that EMI Music has attracted interest from a number of potential buyers, including Disney, Viacom, Time Warner, and Seagram.

However, the Thorn-EMI representative says, "If someone comes over the horizon with a knockout bid, Sir Colin is under a fiduciary duty to consider it. But nobody has come over the horizon with a knockout bid."

Asked whether Southgate remains true to his previously stated position that EMI Music should not be sold, the representative says, "He does."

Tower To Open New Store In Birmingham

LONDON—Tower Records ia to open e $3 million store in Birmingham, England, that will be its sixth U.K. outlet.

Ken Sockolov, managing director of Tower Records/Video/Books in Europe, says the store will open in time for Christmas this year and will create 40 jobs. "Birmingham is the latest phase of Tower's ongoing development in Europe," says Sockolov, "and follows hot on the heels of the reopening of the Dublin store."

The 10,000-square-foot site, located on New Street, will stock 50,000 CDs, 12,000 videos, 10,000 books and magazines, and computer software and accessories.

Tower opened in the U.K. in 1985 and currently has four stores in the London area and one in Glasgow, Scotland.

ADAM WHITE

Garth,
At the American Music Awards, you humbly said you weren't the Artist of the Year.
You were right.
You're the Artist of the Decade.
Congratulations from your family at Capitol Nashville and EMI-Capitol Music Group North America.

Billboard

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Billboard Music Group

Editorial

Low-Balling Singles Prices Hurts Industry

During its long history, Billboard knows of no instance in which a poor record became a big hit simply because it carried a certain sale price. Indeed, if the general public has a low opinion of a particular song, experience has shown that no marketing ploy or glitzy giveaway will elevate the desirability of such product in the popular imagination. Similarly, creating the short-term illusion of a superstar hit via fire-sale discounting has never been known to actually transform an unmemorable stiff into a genuine cash-register smash.

Nevertheless, many record labels have scrutinized the airplay and sales systems that feed Billboard's Hot 100 Singles chart since November 1991 in calculated efforts to ascertain how a single's progress up that chart could be expedited. Never mind that music suppliers were earlier clamoring for Billboard to adopt advanced tracking methods like Broadcast Data Systems and SoundScan so that labels and distributors would be relieved of the expense and/or corruptive pressures associated with chasing after playlists and store reports. The labels' stance on chart manipulation pre-1991 sounded something like, "Please, take the gun out of our hands."

And yet the day after Billboard delivered the brave new world of highly accurate airplay and sales data, some in the supply community simply could not stop themselves from devising ways to circumvent this better and fairer playing field. Perhaps this should have come as no surprise. This is, after all, an industry in which one senior distributive executive exclaimed with a straight face, "I want the charts to be fair, but I want to have an edge."

Finding it more difficult to massage computer-collected BDS information on actual radio plays, the bright idea some labels eased toward was to spur the sales numbers by proffering singles from the industry's most appealing artists at giveaway store prices. This, by the way, from a sector whose supply chiefs had been complaining for years about how the competitive climate in music retailing makes the record business the only industry in which the most in-demand products are sold at a discounted price.

Some chains allow labels to offer lower-price singles, which are typically priced in the $2.49-$2.99 range, for as little as 99 cents. A few even have programs where featured titles can be low-balled at 49 cents; such singles are often given free in bulk to retailers with the understanding that the merchandise will be deep-discounted accordingly (with the retailer pocketing the modest revenue).

Granted, variable pricing can be wisely employed in artist development. Strategic use of low prices has helped launch such diverse product lines as detergents, breakfast cereals, beers, magazines, airlines, and automobiles, and for the past decade and a half, music labels have had varying degrees of success jump-starting records by developing artists at lower-than-normal shelf prices. However, Billboard has found that most low-priced singles are not being used to expose new faces. More often than not, these ultra-low prices are instead being utilized on behalf of popular music's biggest performers.

Multimillion-dollar investments by Billboard's parent company (BPI Communications) in developing the BDS airplay-monitoring technology and in acquiring SoundScan's piece-count sales tabulations were intended to improve the accuracy and veracity of our charts, since chart positions should follow naturally from the accumulation of this factual data.

Instead, an escalating amount of money is being wasted giving away singles merely to help secure higher chart positions. If all discounted singles were designed to expose new artists to unfamiliar consumers, getting certain tracks into people's homes as an introductory promotional mechanism, then that looks like good business to us. But to use discounted singles merely to drive superstar artists higher up the Hot 100 in a hollow exercise of ego-boosting seems to Billboard to be very bad business.

From the view of any bystander, be it a reporter or a Wall Street analyst, the industry appears silly trying to rekindle the very chart ruses it once vowed to escape. And the industry appears shortsighted and specious in its practices as it seeks to undermine or render profit-less a valuable marketing tool like the single (see story, page 1), which at its best still continues to help direct airplay while teaching young shoppers to become steady music consumers.

For the past three months, Billboard's chart department has conducted a far-ranging canvass of the industry to gauge opinion on several issues that affect the Hot 100. In those discussions, we found great support for the concept of a floor price. Readers might be amused and/or frustrated to learn that, in most cases, the very same labels that aggressively pursued low-price singles say they would love Billboard to adopt a policy banning such sales from the Hot 100—another case of "Take that gun away from me."

Billboard will seriously examine the possibilities of setting and policing a floor price, and we will entertain other measures, like reducing the effect that sales have on the Hot 100. Moreover, Billboard will use every resource at its disposal to protect the integrity of the Hot 100, which has impact far beyond the U.S. marketplace. In the meantime, we can only hope that the labels currently exploring dubious low-priced experiments will rethink the disturbing practice and put that gun away—without further prompting from Billboard—before they shoot themselves in a more vital place than the foot.

LETTERS

OVERJOYED ABOUT QAWWALI COVERAGE

I was excited and delighted to see Billboard today. After many years of trying to get qawwali music and Nusrat Fateh Ali Khan to an audience, all of us were overjoyed to see the coverage and sympathetic support you gave in your articles ("Soaring Sound Of Pakistan's Qawwali," the Billboard Report, Feb. 3). They have already had a big impact, so a big thank you to editor Timothy White and to writer Bradley Bambarger for his excellent pieces.

KHAN

GABRIEL

Peter Gabriel
Real World Studios
Box, Corsham, Wiltshire,
England

SETTLING A DISPUTE

The following letter represents the settlement of a controversy between attorney Wallace Collins, who submitted a commentary that was published in Billboard, and Hastings College of Law and Joseph B. Anderson, who claimed that Collins' piece lifted "significant portions" of a law-journal article written by Anderson (Billboard, Nov. 25, 1995).

I am writing regarding the dispute that has arisen between myself, on the one hand, and Hastings College of Law and Joseph B. Anderson, on the other hand, in which it was alleged that my Oct. 14, 1995, Commentary article in Billboard infringed on a copyright held by Hastings.

I regret that my article has caused any discomfort or inconvenience to Hastings, Anderson, or Billboard. Although I was unaware of Anderson's article in the Hastings Communications and Entertainment Law Journal prior to writing my Billboard commentary, it is indisputable that his article on the topic of the work-for-hire doctrine was written and published prior to my Commentary. I make no claim to any original expression, or the copyright in any expression, that appears with substantial similarity in both articles.

To the extent that my article may have caused any confusion or concern to Hastings, Anderson, Billboard, or its readers, I apologize. For those interested in reading about the work-for-hire doctrine and recording contracts, I commend them to Anderson's treatment of this emerging and increasingly important topic in "The Work Made For Hire Doctrine And California Recording Contracts: A Recipe For Disaster," issue 17, Hastings Communications And Entertainment Law Journal 587 (1995).

Wallace Collins
Attorney
New York

WATCHING THE DEFECTIVES

As music retailers for a small independent bookstore, we are incensed by the defective returns policies of Sony, PolyGram, and MCA. Our distributors state that these three labels and all their subsidiaries will not take back any product once it has been opened. Of course, no one knows if they've bought defective merchandise until after they've opened it. Under these terms, we take the loss.

We ask that retailers, distributors and artists within the majors work together to reform such a grossly unfair policy.

John Savlov, Christopher Faris
Ed Morrow
Northshire Bookstore
Manchester Center, Vt.

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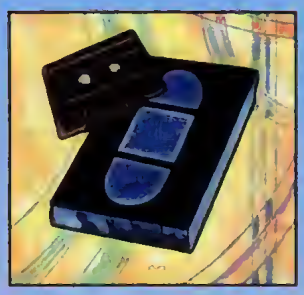

PRO-TAPE

ISSUE DATE: MAR. 16

AD CLOSE: FEB. 20

From the 1996 ITA's planned activities to the promotional campaigns of tape companies, **Billboard**'s March 16th special highlights the important challenges and issues facing the pro-tape market. Other topics to be discussed include the positive status of tape in recording studios, the effects of cost increases on materials and the constant threat of other formats on this industry.

Contact
Ken Karp
212-536-5017

LASER/ KARAOKE

ISSUE DATE: MAR. 23

AD CLOSE: FEB. 27

Coming off of a successful 1995, the laserdisc/karaoke market is the focus of **Billboard**'s March 23 spotlight. This special issue brings readers up to date on available special editions, hardware, software and the emergence of DVD. There will also be a piece on karaoke music/instrument stores and speciality shops.

Contact
Jodie Francisco
213-525-2304

NARM

ISSUE DATE: MAR. 30

AD CLOSE: MAR. 5

NARM's just around the corner and **Billboard**'s March 30th supersection takes an all-encompassing look at this year's conference and the current issues facing retailers. Editorial coverage will include reports on the confab's seminars, events and hot topics slated for discussion. The spotlight will also examine the marketing of various multimedia formats, video sell-through and include a guide on how to succeed in indie retail.

Contact
Robin Friedman
213-525-2302

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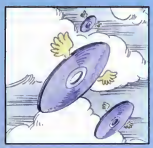

INDIES

ISSUE DATE: MAR. 30

AD CLOSE: MAR. 5

The independent label market continues to grow, prosper and embrace newcomers into its successful niche within the music industry. **Billboard**'s March 30th issue will contain an annual review of the state of the Indie market, highlighting their current/future roles and recapping the Indie label charts of the year. Other spotlight coverage will explore how Indies obtain the attention of retail and radio.

Contact
Ken Piotrowski
212-536-5223

SOUTH AFRICA

ISSUE DATE: APRIL 6

AD CLOSE: MAR. 12

In the magazine's first-ever spotlight on South Africa, **Billboard** correspondent Arthur Goldstuck reports on the "new" music industry movement and its growth. This special April 6th Issue explores the principle radio outlets in South Africa, major venues, upcoming tours and the creative makeup of the market - including capsule reports on the diversity of genres and companies active in this exciting territory!

Contact
Christine Chinetti
44-171-323-6686

INTERNATIONAL TAPE/DISC DIRECTORY

PUBLICATION DATE: MAY 22

AD CLOSE: MAR. 29

With over 4,000 editorial listings from 60 countries, **Billboard's 1996 International Tape/Disc Directory** is referenced every day by industry executives responsible for choosing the replicators and duplicators of pre-recorded music, video product and packagers of entertainment software. Exposure includes thousands of production managers, purchasing agents, business managers and major/indie buyers worldwide. Call now to reserve space!

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The Album - Double Platinum
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American Music Awards &
Blockbuster Entertainment Awards
RHYTHM OF LOVE, *The Tour*
Box Office Gross, over $12 million

Dec. 14, 16, 17, 1994 - Saenger Performing Arts Centre/New Orleans, LA
Dec. 27, 28, 30, 31 - Universal Amphitheater/ Los Angeles, CA

Feb. 1, 2, 4, 5 - Arie Crown Theatre/Chicago, IL
Feb. 8 - Northorp Auditorium/Minneapolis, MN
Feb. 10 - Fox Theatre/St.Louis, MO
Feb. 12 - The Palace/Auburn Hills, MI

Mar. 3, 4 - Trump Taj Mahal, Mark G. Etress Arena/ Atlantic City, N J
Mar. 7, 8 - Fox Theatre/Atlanta, GA
Mar. 10, 11 - James L. Knight Center /Miami, FA
Mar. 31 - MGM Grand Hatel, Garden/Las Vegas, NV

Apr. 2, 3, 5, 6 - Paramount Theatre/Oakland, CA
Apr. 10, 11 - State Theatre/Cleveland, OH
Apr. 13, 14 - Wang Center/Boston, MA
Apr 29, 30/May 3, 4, 7 - Radia City Music Hall New Yark City, NY

May 11 - Foxwood Casino/Ledyard, CT

June 22 - Hamptan Caliseum/Hampton, VA
June 25 - Walnut Creek Amphitheater/Raleigh, NC
June 30 - The Summit/Houston, TX

July 1 - Starplex Amphitheater/Dallas,TX
July 3 - Superdome/New Orleans, LA
July 4 - Midsouth Caliseum/Memphis,TN
July 12 - Garden State Art Centre/Holmdale, NJ
July 13 - Darien Lake Perf. Art Centre/ Buffalo, NY
July 15 - Patriat Centre/Fairfax,VA
July 21 - Fox Theatre/Detrait, MI
July 25 - Marcus Amphitheater/Milwaukee, WI
July 27 - Civic Arena/Pittsburgh, PA
July 29 - River Frant Stadium/Cincinatti, OH
July 30 - The World/Chicago, IL

Aug. 17 - Carolwinds Palladium/Charlotte, NC
Aug. 18 - The Spectrum/ Philadelphia, PA
Aug 20 - Janes Beach Amphitheater/Wantagh, NY
Aug. 24 - Chastain Park Amphitheater/Atlanta, GA
Aug. 26 - Baltimare Arena/Baltimore, MD

Sept. 1, 2 - Greek Theatre/Los Angeles, CA
Sept. 4 - Blockbuster Desert Sky Pavilian/Phoenix, AZ

Dec. 12 - North Charleston Caliseum/Charleston, NC
Dec. 13 - Grand Ole Opry/Nashville, TN
Dec. 15, 16 - Star Plaza Theatre/Merrillville, IN
Dec. 27 - Performing Arts Centre/Tampa, FL
Dec. 28 - Bob Carr Auditorium/Orlanda, FL
Dec. 30 - Harbor Side/Fort Meyers, FL
Dec. 31 - James L. Knight Centre/Miami, FL

Eurapean Taur:
Nov. 4 - USO/Ramstein, Germany
Nov. 6 - Ahoy/Ratterdam, Halland
Nov. 8 - NEC/Birmingham, England
Nov. 10 - Wembley Arena/London, E
Nov. 11 - Apollo Theatre/Manc
Nov. 14 - Teatro Smeraldo/M

. . . AND THE RHYTHM CONTINUES WITH "I APOLOGIZE" HER 17TH GRAMMY NOMINATION.

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Rhino Exposes Roots Of Comedy

Box Compiles 'Lampoon Radio Show'

■ BY PAUL VERNA

NEW YORK—On March 26, Rhino Records will tickle a few ribs and make a contribution to American popular culture by releasing, for the first time on CD, a boxed set culled from the archives of the "National Lampoon Radio Show."

Titled "Buy This Box Or We'll Shoot This Dog: The Best Of The National Lampoon Radio Show," the three-CD retrospective contains mid-'70s recordings of comedy skits by then-future "Saturday Night Live" stars John Belushi, Chevy Chase, Gilda Radner, Bill Murray, Christopher Guest, Brian Doyle-Murray, and others.

The box includes several "Radio Hour" bits that would eventually be reworked into the "SNL" format, including "The Loan Arranger," "Flash Bazbo, Space Explorer," "Frank Rizzo: The Philadelphia Police Leader For Retarded Children," "Guru Craig Baker: The Perfect Master," "Tommy Tolet," and "The Evil Santa."

These skits also feature the talents of late "SNL" head writer Michael O'Donoghue, stand-up comic Richard Belzer, writer/actor/director Harold Ramis, and

O'DONOGHUE

writer Doug Kenney.

The nationally syndicated "National Lampoon Radio Hour" ran for 2½ seasons, from 1973 through 1975. In its first year, the program was directed by O'Donoghue, who later helped shape the irreverent, pioneering comedy style of "SNL." The following year, Belushi took over as creative director, bringing in his friends from Chicago's Second City troupe: Brian Doyle-Murray and his brother, Bill Murray; Ramis; Joe Flaherty; and Radner.

KENNEY

Says humor writer Barry Zegar, who helped compile the box and contributed an informative essay to

(Continued on page 108)

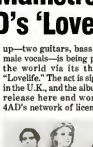
Lush Seeks Mainstream Favor On 4AD's 'Lovelife'

■ BY JEFF CLARK-MEADS

LONDON—British four-piece set Lush is treading that tightrope

known only to indie acts: expanding the band's appeal into the mainstream without losing its established fan base.

Lush's classic indie-band line-up—two guitars, bass, drums, female vocals—is being presented to the world via its third album, "Lovelife." The act is signed to 4AD in the U.K., and the album is due for release here and worldwide via 4AD's network of licensees March 18. In the U.S., it is slated for release March 5 by Reprise.



LUSH

U.S. audiences will see Lush as headliners on the 4AD Tour, which runs April 10–May 18. The other acts will be Sheer and Mojave 3. Already, Lush is in the eastern U.S. doing promotional work.

(Continued on page 20)

Tina Arena Asks Epic For The U.S.

■ BY LARRY FLICK

NEW YORK—After racking up sales and industry honors impressive enough to make her one of the most influential artists in her native Australia, 26-year-old pop ingenue Tina Arena is aiming to conquer the U.S. with her Epic debut, "Don't Ask."

ARENA

Slated for statewide release May 7, the album has spawned three hit singles in Aus-

(Continued on page 108)

Vanessa Rubin Sings. Novus/RCA artist Vanessa Rubin performed selections from her new album "Vanessa Rubin Sings" at the Jazz Bakery in Los Angeles. Pictured socializing following the event, from left, are Ron Fair, senior VP of A&R and staff producer, RCA Records Label; Rubin's band members Eric Reed, Robert Hurst, and Marvin "Smitty" Smith; Rubin; and Hugh Surrett, VP, artist development, RCA Records Label.

Beatles Get 'Tropical Tribute' On RMM Salsa/Merengue Set

■ BY JOHN LANNERT

Prominent Latino imprint RMM is kicking off its new distribution pact with Uni Feb. 27 with "Tropical Tribute To The Beatles," a bilingual, multi-artist, salsa/merengue package featuring most of the label's recording stars.

While RMM has already released several titles under the Uni accord, which took effect Jan. 1, RMM president Ralph Mercado expects this latest project to be a key one.

"We're doing a heavy radio and retail campaign for the Beatles record," he says, "and I think it's going to be large."

Bill Marin, VP/GM of RMM, says that the label's blitzkrieg at radio will be powered by five singles, all of which will be released by March 5. "We're trying to reach the pop, tropical, and English markets simultaneously," says Marin.

Two leadoff salsa singles are being

(Continued on page 20)

officially on

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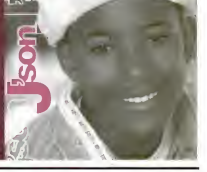

Dog Eat Dog Consumes Europe

Roadrunner Act Enters U.K. Charts

■ BY PAUL SEXTON

LONDON—Even though they may be strangers in their own backyard, New Jersey's Dog Eat Dog completed its conquest of Europe this week by invading the U.K. charts.

Dutch rock label Roadrunner is celebrating its first pop hit with the No. 9 entry on the U.K. singles chart Jan. 28 of "No Fronts" by the "funcore" six-piece band.

Remarkably, the song has been available since the spring of 1994, when the band's debut album, "All Boro Kings," was released.

Since then, in the absence of any significant success in the U.S., Dog Eat Dog has made Europe its home with almost constant touring, and the album has sold some 400,000 units across Europe, according to Roadrunner.

DOG EAT DOG

The new British attention to the band, which was formed in 1990, was prompted by its night of triumph in Paris Nov. 23, 1995, at MTV's Euro-

(Continued on page 100)

U.K. Rediscovers Vintage U.S. R&B Through Commercials On The Telly

This article was prepared by Paul Sexton, contributing editor, Music Monitor U.K.

LONDON—A 36-year-old obscure recording by Etta James, "I Just Want To Make Love To You," is the latest example of Britain's idiosyncratic affection for vintage U.S. R&B.

The singer's version of the Willie Dixon composition, released by MCA Records, sits proudly in the upper reaches of the U.K. sales chart and the commercial radio airplay top 40. It's also placed incongruously among the ultra-researched, positive-testing, radio-friendly sounds of George Michael, Cher, and Eternal.

As with previous two-time R&B hits in Britain—by the likes of Sam Cooke, Marvin Gaye, Percy Sledge, Nina Simone, Ben E. King, Jackie Wilson, and Erma Franklin—the success of "I Just Want To Make Love To You" is the result of its use in a TV commercial (for Diet Coke).

But James' new appearances on the charts has sparked a discussion about programming at U.K. commercial radio. To date, public broadcaster BBC Radio 1 has hardly aired the song.)

JAMES

If programmers at more than 50 stations can step outside their strict musical boundaries to play this record, why isn't there room in their playlists for "spice tracks" that don't come from TV commercials?

"Because," says Mark Sadler, head of music at BRMB Birmingham, England, where the song is in high rotation, "if you're just playing an old song, people say, 'Why are they playing that song?' When they hear the Etta James [track], they relate it to what they've seen on the telly."

Commercial radio's confidence in adding TV ad themes seems at odds with the medium's often-cautious, tightly formatted programming habits. But programmers feel that hits generated by television are a law unto themselves and are not rushing into their station libraries to discover the next "I Just Want To Make Love To You" for themselves.

(At age 58, after a recording career of some 40 years, James is still recording, in a jazzier style these days, with BMG's Private Music; indeed, her "Time After Time" and "Mystery

(Continued on page 100)

BMG Fourth Major To End Dispute With MTV Europe

■ BY JEFF CLARK-MEADS

LONDON—The royalties dispute between MTV Networks Europe and the major record companies has only one remaining label protagonist, after the Feb. 5 announcement that BMG Entertainment International has made a deal with the broadcaster.

BAHLMANN

BMG follows EMI Music, PolyGram, and Sony Music in concluding its global agreement with the broadcaster, leaving Warner Music as the one record company still in litigation with MTV.

Neither BMG nor MTV Europe would discuss the financial details of the deal.

At press time, executives at Warner Music were unavailable for comment.

Unlike the other majors' global deals with MTV, BMG's is specifically with MTV Europe and relates to the territories the channel covers: Europe, Africa, and the Middle East.

Arnold Bahlmann, BMG Entertainment International senior VP, central

BMG ENTERTAINMENT INTERNATIONAL

Europe, explains that the deal was structured to reflect the strength of his company's European repertoire. "It gives us more control over our repertoire," he says.

According to Bahlmann, other territories of the world are covered by a series of separate agreements with MTV

(Continued on page 109)

Birth Of An Enclave. Industry veteran Tom Zutaut has formed the full-service record label the Enclave and will serve as its president/CEO. The Enclave, envisioned as a label dedicated to protecting and nurturing its artists, will be based in New York and distributed by Cema in the U.S. and by Virgin International elsewhere. Zutaut has held top A&R spots at Elektra and Geffen Records and was instrumental in the signing of many successful acts, including Guns N' Roses, Enya, and Elastica. Pictured celebrating their new business affiliation, from left, are Ken Berry, chairman/CEO, Virgin Music Group; Zutaut; Charles Koppelman, chairman/CEO, EMI-Capitol Music Group North America; and Tarri Santisi, executive VP/GM, EMI-Capitol Music Group North America.

Rhino Strikes Deal To License Longines Club

■ BY CHRIS MORRIS

LOS ANGELES—Rhino Records has reached a deal to license the massive catalog of popular recordings marketed via mail order during the '50s, '60s, and '70s by the Longines Record Club.

Rhino concluded the pact in late January during MIDEM in Cannes with the Symphonette Recording Society, a joint venture between Westinghouse Electric Co.—which acquired the Longines catalog during the '60s when it purchased the Swiss watch company's American distribution company—and M.S. Entertainment Properties Inc., a company headed by industry veterans Ira Moss, former president of budget label Pickwick Records, and Al

(Continued on page 107)

EXECUTIVE TURNTABLE

BILLBOARD. Shawnee Smith is named administrative/research assistant in New York. She was a freelance writer.

RECORD COMPANIES. Kevin Conroy is promoted to senior VP, marketing, at BMG Entertainment North America in New York. He was VP of marketing.

Danny Buch is promoted to senior VP, promotion, for Atlantic Records in New York. He was VP of promotion.

Reprise Records in Burbank, Calif., promotes Gary Briggs to VP of artist development. He was director of artist development.

Mercury Records in New York appoints Mike Maska VP, sales and marketing. He was national director, field marketing, for Geffen Records.

Paul Brown is named VP, rock promotion, for Arista Records in New York. He was VP of rock promotion for Elektra Entertainment.

Paul Cooper is named VP at MCA

SMITH

CONROY

Music Entertainment Group in Los Angeles. He was senior VP at Warner Music U.S.

Elektra Entertainment Group in New York promotes Virginia Haverick to VP of contract and A&R administration and Lauren Kopf to VP of financial operations. They were, respectively, senior director of contract and video administration and director of financial operations.

Derek Ferguson is named VP, financial reporting and analysis, for BMG Entertainment in New York. He was a manager at Bain & Co.

BUCH

BRIGGS

GTS Records names Mary Mueller GM in Hollywood, Calif., and Josie DiChiara label director in New York. Mueller will continue as president of John Tesh Productions. DiChiara was sales and field marketing manager for PolyGram Classics & Jazz.

Richard Katz is named counsel, law department, for Sony Music Entertainment in New York. He was an associate with Stroock & Stroock & Lavan.

Alexis Kelley is sppointed national director of sales at Mercury Nashville. She was regional director of field marketing for the RCA Label Group.

Capitol Records in Hollywood names Donna Ross national director of alternative sales. She was national director of sales and marketing for Caroline Distribution.

Chuck Swaney is appointed regional promotion manager, mid-central region, for the Work Group in Detroit. He was local promotion manager for Mercury Records.

PUBLISHING. Mark Friedman is promoted to director of creative affairs at Chrysalis Music Group for Los Angeles and Nashville. He was general professional manager.

Claire Johnston is promoted to GM, copyright department, at peermusic in New York. She was manager of the copyright department.

RELATED FIELDS. Brian McCafferty is named director of direct marketing accounts for PolyGram Special Markets in New York. He was special markets manager for Reader's Digest Trade Publishing.

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Virgin Anticipates Cracker's 'Golden Age'

'Big-Time Pop' Is Key Element Of Eclectic Album

■ BY STEVEN MIRKIN

NEW YORK—The title of Cracker's new album, "The Golden Age," has an optimistic ring to it, but according to Barbara Bolan, senior VP of marketing at Virgin Records, the name doesn't go far enough. When asked about the March 26 release's commercial prospects, she confidently responds, "multiplatinum," then pauses before saying, "definitely multiplatinum."

And she's not alone in that assessment. "Cracker is coming off a massive single. I think they're poised to go into the major superstar realm," says Dennis Agresti, general marketing manager for music at Woburn, Mass.-based electronica superatore chain Lechmere. "This album could take them out of the alternative market to triple-A and cross over to pop."

That would be a major leap for the band, which broke through with modern rock hit "Low," from its last album, 1993's "Kerosene Hat." That album peaked at No. 59 on The Billboard 200.

Cracker leader David Lowery is unfazed by having to follow "Kerosene Hat." "A lot of bands in our position would freak out and feel they had to make a punk or 'credibility' album to prove they haven't sold out." But Lowery, who has been making records for 11 years with Camper Van Beethoven and Cracker, doesn't feel he has anything to prove. "There's no challenge in that. I thought it would be more interesting to step up, make a big-time pop record, and not wimp out. Make a record like Bowie or Roxy Music would. That's much more challenging."

CRACKER

The album was recorded in Memphis, Nashville, and Richmond, Va., and produced by Lowery and Dennis Herring with guest appearances by Joan Osborne and the Counting Crows' Charlie Gillingham. Described by Julie Bruzzone, Virgin's director of product management, as "a cornucopia of sounds and moods," "The Golden Age" is an eclectic collection of songs and styles, from punk to country to stately pop ballads complete with strings.

Bolan believes that because of its breadth, the album can be marketed across the board—to college, alternative, triple-A, and album rock radio formats. While some stations—including alternative powerhouses KROQ Los Angeles, WXRK New York, KITS (Live 105) San Francisco, and XTRA (91X) San Diego—atill regularly play "Low," Virgin wants to make certain that Cracker is in the forefront of everyone's mind. It has prepared a 15-song compilation, titled "Cracker: The Virgin Years," that covers Lowery's work in Cracker and Camper Van Beethoven and will be distributed to radio and retail six weeks before the street date of "The Golden Age."

(Continued on page 18)

Fighting The Good Fight. The Foo Fighters nab gold-record plaques for sates of more than 500,000 units of their self-titled Capitol Records debut. The band will start a headlining tour in the U.S. March 20. Shown standing are Foo Fighter Dave Grohl, left, and Capitol Records president/CEO Gary Gersh. Seated, from left, are band members William Goldsmith, Pat Smear, and Nate Mendet.

WB's Mark Knopfler Is Going Solo With A 'Golden Heart'

■ BY PAULSEXTON

LONDON—Thirteen years after the release of his first recording project outside the ranks of Dire Straits, Mark Knopfler officially starts his solo career next month.

Knopfler's "Golden Heart" album is due March 26 on Warner Bros., and while he by no means rules out the possibility of that hugely successful band reconvening at some point, the Knopfler of the mid-'90s is working in a simplified, rootsy musical milieu and enjoying it greatly.

"I love to rehearse, I love to record, and I love to play live," he says. "If there was a slice of that you didn't enjoy, my advice to you would be not to do it, just concentrate on things that you do like. But I'm lucky in the sense that I seem to feel at home with all of it."

Recorded chiefly in Dublin and Nashville over a two-year period, "Golden Heart" is an ambitious 74 minutes long and boasts contributions from such respected artists as Paul Brady, Sonny Landreth, members of the Chieftains, Vince Gill, and longtime Knopfler cohort Guy Fletcher. The album's opening track, "Darling Pretty," is scheduled as the first U.K. single, due Feb. 26. There was no decision at press time about the lead U.S. track.

The release of "Golden Heart" comes at a productive time for Knopfler, who has also worked on a number of other projects in recent months. He produced

(Continued on page 18)

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David Sanborn

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Album With A Mission Benefits Homeless; Why New York Is Out Of The Country

by Melinda Newman

HARMONIOUS THOUGHTS: A lovely and often touching album, "In Harmony With The Homeless" (Miramar/BMG), features songs co-written by residents and graduates of the Los Angelea Mission's Rehabilitation Program for the Homeless with professional songwriters. The material is performed by a number of artists, including **Mavis Staples, Rita Coolidge, Richie Havens, Shenandoah's Marty Raybon,** and **Lowen & Navarro,** all of whom donated their services.

Tunes on the Feb. 27 release all deal with the homeless issue, and while not every song succeeds beyond an amateurish earnestness, others create enormously touching portraits of what it feels like to be disowned by one's own family or to be literally in the gutter and completely alone. Each story is different, but a poignant thread of dignity and admirable optimism runs through each tale. The tremendously moving CD booklet profiles the Mission writers, telling how they came to be homeless and how they have now triumphed.

The album was produced under the auspices of In Harmony with the Homeless, a Los Angeles nonprofit organization that funds creative arts programs for the homeless in the belief that such activities can build a bridge back to a better life. For the fourth consecutive year, the program has paired professional songwriters with Mission writers to collaborate on material.

Proceeds from the album go to the Los Angeles Mission rehab program and similar programs across the nation. Mission songwriters also receive royalties from the project. A benefit concert, to be held March 12 at the El Ray Theater in Los Angeles, will be taped for broadcast in April on ABC's "In Concert" program.

A MOMENT OF SILENCE, PLEASE, for WYNY, New York City's only country station, which flipped to another format Feb. 5. We have complained before in this column about the station's conservative programming policies, but that doesn't mean we wanted it to go away; we just wanted it to get better.

And in that black hole that is known as New York radio, we're now left with zilch, goose egg, nada. My cable system doesn't carry the Nashville Network or Country Music Television, so I am, to say the least, country challenged. I was feeling OK about this, confident in my belief that another station would turn country within days, when someone reminded me that New York has been country-less before and that Boston went for two years without a country station in the midst of the early '90s country boom.

This begs the bigger question of what do artists do who have concerts already booked in the metro area. I'm sure the reason I heard commercials in mid-January for a late-March **Tim McGraw/Faith Hill** show at the Paramount Theater was because the promoter knew there would be no place to plug the show come Feb. 5. Though New York also is devoid of a true top 40 or classic rock station, there are genre hybrids in the market on which a promoter can advertise to reach roughly the desired audience. Not true of country. It's bad enough for established artists; at least print ads will inform ticket-buyers of their impending concert. For new acts with no name recognition, the only prudent course of action would be to skip the market until a new station emerges.

It's true that WYNY's ratings were usually in the basement, but its cume was more than 1 million listeners. Doesn't that count for something when potential suitors come calling?

THIS AND THAT: **Tom Zutaut's** new Cema-distributed label will be called the Enclave. The label haa been nameless since its formation last summer . . . Beggars Banquet has signed **Dick Dale.** His first release for the label is slated for May . . . The American Music Awards have taken **Garth Brooks** up on his suggestion that the trophy for the favorite artist of the year category become a traveling award. Every winner's name will be engraved on the trophy, and then the current winner will have the choice of keeping the trophy for a year, placing it on public display, or keeping it in the AMA's archives. Brooks made the decision after he declined to accept the award at the Jan. 29 ceremony . . . The artist formerly known as **Prince** is getting married to dancer **Mayte** on Valentine's Day in Paria. How do you think his name will appear on the marriage license? Furthermore, what will the person presiding over the ceremony say when it comes to "Do you (your name here) take Mayte to be your wedded wife?" Just curious. He's commiasioned a symphony piece named "Kamasutra" for the occasion, but that's probably a little bit more than we all want to know.

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VIRGIN ANTICIPATES CRACKER'S 'GOLDEN AGE'

(Continued from page 16)

The album's first single, "I Hate My Generation," will be released a month later. When asked how that song, easily the album's punkiest, most aggressive track, will receive triple-A airplay, Bolan says the song will be made available to those stations in a softer mix. "Cracker has historically gotten airplay on triple-A," Bruzone says. "It's important to have them in the loop on the first single." She adds that stations will be getting the album concurrent with the single and will be able to choose album tracks for themselves. As if to hedge its bets, the label has ordered two videos, "Generation" and the softer, more melodic, VH1-friendly "I'm A Little Rocketship." Other targeted songs on the album are "Nothing To Believe In," "Big Dipper," and the title track.

Both Lowery and the label agree this eclecticism will not be a problem with Cracker's audience. "Our audience is a lot weirder than people think," Lowery says. "People have the notion that we're some kind of alternative-leaning-toward-the-mainstream band, but our audience is way weirder than a Lollapalooza crowd. It's more like a cult audience." Bolan adds that Cracker attracts a broad audience, from high school-age kids to adults. This wide range, she says, precludes the band from the problems of a three-year wait between albums.

To pique interest in the album, listening parties will take place in major cities about six weeks before the album hits stores. Virgin's college department has chosen 49 campuses where "Kerosene Hat" and the band's concerts have been well-received and will stage listening parties there the weekend prior to the release date.

The college market will also figure prominently in Cracker's touring schedule. Beginning in mid-April, the band will embark on a 21-date tour. It will play 1,000- to 2,000-seat venues and will hit as many campuses as possible. Press coverage will start with smaller magazines, such as Alternative Press, B-Side, and Option, which the label identifies as covering the band's fan base, and then spread to mass-market books, such as Rolling Stone, Spin, and Musician.

In addition to CDs and cassettes, a limited-edition vinyl version of "The Golden Age" will be released by the label. Pressed on 180-gram, audiophile-quality vinyl, the record will also have exclusive artwork: a five-color graphic designed by Bruce Licher (who designed Camper Van Beethoven's albums) with an individually numbered letterpress.

Lowery keeps his distance from the whole marketing process. Talking from his home studio in Richmond, where he is already working on songs for another artist that he is producing, he says, with a certain amount of pride, that he's "been doing this for 11 years. I was alternative when maybe 20 stations in the entire country cared, so why should I care now?" The label, however, for him is that "the guys down at the gas station know who I am now." He laughs. "I like that."

Daniel Tashian Takes Wing On Elektra Debut

■ BY DEBORAH EVANS PRICE

NASHVILLE—Inspiration often comes to artists in the strangest ways. Singer/songwriter Daniel Tashian found the muse for his Elektra debut in the form of his bird, Sweetie.

"I had a lovebird named Sweetie that just appeared in my yard," Tashian says. "I came home one day and hanging from a tree was a bird cage. I still have no idea of who put it there . . . We became good friends. Sweetie was a very musical bird. I'd play the harmonics for her all the time, and she loved it."

When it came to selecting songs for Tashian's album, he consulted Sweetie. "If it was a good song, she would sing along and hop up and down. If it was a lousy song, she would just sort of sit there," he says. "So I played about 20 songs to her, and these songs are the ones that got the best reac-

TASHIAN

tion."

Unfortunately, Sweetie died this winter. "It was a sad day," he says. "She was such a soulful bird, so I kind of wanted to dedicate this record to her."

"Sweetie" the album comes out March 26.

According to Brian Cohen, Elektra's VP of marketing, the label's approach to launching Tashian's debut is "very careful and method-

(Continued on page 22)

MARK KNOPFLER IS GOING SOLO

(Continued from page 16)

and accompanied Waylon Jennings on his version of "Learning The Game" for Decca's "Not Fade Away: Remembering Buddy Holly" album and contributed to "Atlantis" for an upcoming tribute record to the Shadows, the British instrumental group.

Knopfler's first "extracurricular" project, the soundtrack to "Local Hero," was released in 1983 and led to further film score projects—"Cal," "The Princess Bride," and "Last Exit To Brooklyn."

For all its acoustic, Celtic flavors, "Golden Heart" also has some of the distinctive touches of Knopfler's previous work in the rock mainstream. It arrives some five years after the last Dire Straits studio album, "On Every Street," which represented something of a decline in commercial fortunes for a band responsible for a reported 85 million album sales worldwide. But Carl Scott, senior VP of artist relations and artist development for Warner Bros., says that the label is confident of both keeping Knopfler's previous audience and attracting a new one.

"I hear a wonderful album," says Scott. "Dire Straits was a very broad appeal band, and I think this record will do very well for us in a lot of formats."

PROGRAMMERS UPBEAT

Rock programmers are generally upbeat about the prospect of a new Knopfler record, even if it does not rock as hard as his earlier work. Patty Martin, music director at WXRT Chicago, says the triple-A station still has "15, maybe 20" Dire Straits songs in rotation. "Knowing our previous relationship with Mark, it could still work for us. I'd certainly be interested in hearing it."

Rob Hurt, music director at album rock outlet KMOD Tulsa, Okla., is similarly positive. "Sure, we still play Dire Straits. It depends on the song, as far as AOR radio is concerned. The rootsy flavor, says Hurt, need not be a problem. "We play some folky-rock stuff, like Todd Snider, Dan Baird, and groups like the Bottle Rockets. We still play Dylan."

Scott explains that marketing stratagems are still being developed, a reflection of Knopfler's initial European concentration with the album. "There are discussions about him coming over and doing some promotion work," says Scott, "and maybe working around the country a little bit."

In the meantime, Knopfler and his five-piece band will tour throughout Europe from April until August, with no specific plans yet for American road work. "If the record did well [in the U.S.]," says Knopfler, "we could always maybe later have a look at doing something, because there are so many places I'd love to play in America."

Knopfler's co-manager Ed Bicknell of Damage Management says, "Mark's got a young family, and our days of the two-year world tour are over. Let somebody else do that. We took the view that we'd concentrate on Ireland, the U.K., and Europe and see how the record does as far as North America goes."

Adds Bicknell with his customary frankness and humor, "We have to face the fact that we've been going 18 years, Mark's in his mid-40s, and he's suffering hair loss, and you can quote me on that. It's silly to pretend that music of his type is going to appeal to the under 18 or 17 age group."

Knopfler admits he is uncertain how "Golden Heart" will be received, but he remains confident. "I really haven't got a clue about that, but I've never underestimated audiences. It's one of the mistakes that corporate business tends to make."

Hearing Voices. Tracey Bryd, left, and Missy Belland of Voice Of The Beehive buzz around Discovery Records CEO/president Syd Birenbaum. The duo's first album for Discovery was produced by Pete Vetesse and will be released in March.

amusement business

BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross / Ticket Price($)	Attendance / Capacity	Promoter
ALAN JACKSON WADE HAYES EMILIO	Palace of Auburn Hills, Auburn Hills, Mich	Feb. 2	$498,153 $22.50/$25.50	19,395 sellout	Glenn Patrow Limited/Louisville Ca
AC/DC POOR	Arena, Omni Atlanta	Jan. 25	$331,347 $25.50	12,994 sellout	Alex Cooley/ Peter Conlon
VINCE GILL PATTY LOVELESS	Arrowhead Pond Anaheim, Calif.	Jan. 21	$326,125 $45/$25	12,830 sellout	Nederlander Organization
BRUCE SPRINGSTEEN	Fox Theatre Detroit	Jan. 10-11	$282,810 $39	8,427 two sellouts	Brass Ring Prods.
TONY BENNETT	Radio City Music Hall New York	Jan. 26	$273,740 $60/$45/$40/$30	5,945 sellout	Radio City Prods.
CYPRESS HILL 311 PHANTOM	Kiefer UNO Lakefront Arena, University Of New Orleans New Orleans	Feb. 2	$189,954 $21.50/$20.50	8,757 sellout	Beaver Prods.
ALAN JACKSON WADE HAYES EMILIO	Jack Breslin Student Events Center, Michigan State University East Lansing, Mich.	Feb. 3	$171,315 $22.50	7,614 sellout	Frank Prods.
ALAN JACKSON WADE HAYES EMILIO	Joyce Athletic & Convocation Center University of Notre Dame Notre Dame, Ind.	Feb. 4	$171,090 $23.50	7,084 sellout	Frank Prods.
BROOKS & DUNN BLACKHAWK DAVID LEE MURPHY	San Diego University of South Florida Tampa, Fla.	Feb. 2	$163,946 $14.50/$27.50	7,125 sellout	Show Productions Inc.
BROOKS & DUNN BLACKHAWK DAVID LEE MURPHY	Thompson-Boling Arena University of Tennessee Knoxville, Tenn.	Jan. 25	$142,068 $22.50	6,115 7,500	Show Productions Inc.

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GRAMMY NOMINATION: BEST METAL PERFORMANCE

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MERCURY RECORDS

RUSTED ROOT (DEBUT ALBUM) "WHEN I WOKE"
APPROACHING PLATINUM STATUS

MARRY ME JANE FINDS COMPANION IN 'LUCY'

(Continued from page 1)

singer, from a broken marriage engagement in "You Didn't Kiss Me" to seeing an ex-boyfriend with a new lover in "Positive."

"It's like an exorcism for me; it's always been that way," says Kravat, who plays guitar on the album and is a classically trained pianist. She even played a recital at Carnegie Hall at age 8. "I'm always gonna be neurotic. The sane, well-adjusted people just don't want to be performing in front of thousands of people not wearing many clothes, you know?"

Schaeffer, who chose to use Marry Me Jane's music before he landed a distribution deal with TriStar and before the band signed with 550 (both of which are Sony companies), isn't the only one taken by Marry Me Jane's emotive power and moody, guitar melodies. Radio programmers and VH1 have shown early support as well.

VH1 has followed the 3-year-old band—which also includes Dan Petty (lead guitar), Brad Albetta (bass), Tim Beattie (lap steel guitar/harmonica), and Richard Pagano (drums)—since May for a documentary series being developed for the network.

VH1 cameras have been at the band's shows, video shoots, rehearsals, recording sessions, and label meetings. Footage was also shot at the Sundance Film Festival in Park City, Utah, Jan. 20 for the band's performance at the TriStar bash that introduced "If Lucy Fell."

At press time, there is no air date scheduled for the VH1 program, which has a working title of "Making It."

"TwentyOne," the first single from Marry Me Jane's debut, is a song about child abuse and is beginning to strike a chord with programmers at four formats. The song is played in its entirety at the beginning of "If Lucy Fell."

According to Broadcast Data Systems, modern rock WEDG Buffalo, N.Y., and WSHE Miami; triple-A KQPT Sacramento, Calif., and KXPT Las Vegas; album rock KTXQ Dallas; and top 40 WHOT Youngstown, Ohio, and WXKS Boston are among the stations that have played the song.

ANTHONY

Jim Trapp, operations manager at KQPT, which raised "TwentyOne" to medium rotation this week, says the song is one of the few sung by a female that relates equally to men and women.

"Traditionally, anger is a male thing, and weeping neurosis is a female thing," says Trapp. "This song packages [both] pretty well. The guitar lead and strong, muscley mix will work for the guys, and the lyrics punch through enough to entrap the females. I don't want to make comparisons, but that's what made Pat Benatar and Chrissie Hynde work."

"Amanda's voice cuts through," says WEDG music director Rich Wall. "It's a strong song with a statement going on there, a lot like a part two of the 10,000 Maniacs song 'What's The Matter Here.' "

After playing such New York clubs as CBGB, Brownies, and the Bitter End for the past three years, labels began to take notice of Marry Me Jane, which took its name from posters hung in New York that read, "Marry me, Jane, love, Keith."

The label interest came at the time

Kravat got the call from Schaeffer about having the band's music used in "If Lucy Fell."

Kravat says after meeting with such labels as A&M, Virgin, American, and Elektra, the band signed with 550 because of its enthusiasm.

Michael Caplan, senior VP of A&R at 550, signed the band after receiving a tape from the group's booking agent, Jon Podell at ICM.

"They turned out not to be the highest bidders, but we loved all of them," says Kravat. "We were still hesitant about the movie. It's a great opportunity, but we're very concerned that we be a band first. We want to make 20 records with them, not just disappear after this. And they understood that."

Julie Levine, who manages Marry Me Jane, says the band won't be involved in any more films in the near future, even though producers and writers from Sundance have approached the band.

"It's so important for them to establish themselves as a music act, outside of the movie tie-in," says Levine. "We want to create their own career and identity before we do more films. What was special about Michael and the label is that he got this as a career band and not just a good opportunity and gimmick."

Polly Anthony, president of 550, says it was Kravat's voice and heartfelt lyrics with which she fell in love.

"One thing about the movie, when you walk out of the theater, the music is one of the stars," says Anthony. "It leaves a lasting impression; you can't say that often. It's a win-win situation. We have this great vehicle to expose the band, and at the same time, Amanda and her band are incredible performers. They have all the elements that will stand up today and over time."

It's certainly a win-win situation for 550's marketing department, which is actively showcasing the link between the band and the movie.

Dave Gottlieb, director of marketing at 550, says the label plans to arrange screenings of "If Lucy Fell" with radio stations that are playing "TwentyOne."

In addition, TV advertising for the movie, beginning Friday (16), will feature "TwentyOne." The label will also hand out cassette samplers of "TwentyOne" and "Athena" at movie theaters and tour dates the weekends before and after the movie opens. Bounce-back coupons for local retailers will likely be included in the cassette giveaway.

"Realistically," says Gottlieb, "the movie will probably be like a 'Reality Bites' or 'Singles.' Not a blockbuster movie, but one that does well and has a soundtrack it's known for."

There will be two videos for "TwentyOne," which have not yet been serviced to MTV or VH1. One will include movie footage.

Coincidentally, the subjects of the band's songs fit perfectly into the plot of the movie, even though the songs were written before the movie.

"None were written with the movie in mind," says Kravat. "We found that our existing songs even fit too perfectly for the movie, like 'Who's Leaving Who,' so we put that song in a scene that had nothing to do with the lyrics."

The band kicks off a monthlong East Coast club tour Feb. 17 at CBGB. Marry Me Jane has already played approximately 50 shows in the Northeast since October.

Gottlieb says that copies of "Marry Me Jane" will be sold at shows with possible tie-ins to local retailers.

BEATLES GET 'TROPICAL TRIBUTE'

(Continued from page 13)

serviced this week to Spanish and English radio: "Vamos Juntos" (Come Together) and "Let It Be."

"Vamos Juntos" features all of the participants on the album: Celia Cruz, Oscar de León, Tito Nieves with Tito Puente, Cheo Feliciano, Manny Manuel, José Alberto, Miles Peña and Jesús Enríquez, Tony Vega, Johnny Rivera, Ray Sepúlveda, Domingo Quiñones, and Guianko.

"Let It Be" was recorded by Nieves and Puente. Marin says he plans to use promotion personnel from MCA and independent promoters to work the single.

On March 5, RMM will service Spanish radio with three more singles: "Dáme La Mano Y Ven," a merengue take on "I Want To Hold Your Hand" by Manuel; "No Puedes Comprarme," a salsa version of "Can't Buy Me Love" by Guianko; and "Mi Gran Amor Le Di," a bolero ballad rendition of "And I Love Her" by Alberto that was cut similarly to the Beatles' original.

Latino radio PDs, such as Carlos Peralta of WRMD Tampa, Fla., are just now digesting the wealth of material that could be programmed. Peralta believes the tropical-flavored renditions of the Fab Four "are going to expose the Beatles' music to people that may not be familiar with it."

While singling out "Let It Be," "No Puedes Comprarme," and "Mi Gran Amor Le Di" as personal favorites, Peralta says he expects to begin programming "Vamos Juntos" this week.

Marin says RMM will support the album at English and Spanish radio with advertising buys. Further, he notes that album giveaways and contests centered on the record will commence the week of the release.

In addition, RMM will launch a print advertising campaign with Spanish and English newspapers and magazines during the week of release. The label will begin a three-week television advertising campaign March 25 on U.S. Spanish-language network Univisión.

RMM's support of the tribute album at retail promises to be vigorous as well. Marin says RMM, in coordination with Uni's sales staff, will buy end caps, wall space, window displays, and listening booths for all Latin and Anglo stores. Moreover, RMM will create co-op advertising campaigns with retail outlets.

Each retailer will receive in-store copies and merchandising displays. There will also be a retail display contest for all accounts.

Carlos Martínez, Latin-music buyer for the Latino independent retailer Record Explosion, says that "Tropical Tribute To The Beatles" will "sell so well" at the company's five New York-area stores because "there are a lot of good artists on the record, and it's legitimate.

"This is a well-conceived tropical record that does not go over the top," Martínez adds. "It's real smooth."

Marin credits RMM's distribution agreement with Uni as the key ingredient for the label's potential prosperity at retail.

"For the first time, we can initiate discount programs and make deals with retailers, so we can get into the marketplace faster," says Marin. RMM's previous distribution accord with Sony Discos, says Marin, did not allow for such flexibility. Marin states further that RMM now has access to sales information from individual retailers.

Extensive bilingual marketing and promotional campaigns, such as RMM's, are seldom attempted by Latin imprints. Marin, points out, however, that RMM is compelled to execute a wide-ranging plan because "Tribute" is a multi-artist concept record.

"With this kind of album, we wanted to create an immediate buzz, come out of the box real strong, and establish the visibility of the project at radio and retail," says Marin. "The familiarity of the music will certainly help." Marin says two more Spanish singles will be serviced to radio in May.

RMM president Mercado, a longtime promoter of Latino shows in New York, plans a supporting tour with the album participants in June that is expected to stop in New York, Miami, Puerto Rico, and Los Angeles.

The album will be released in most international territories in early March, and Mercado says that a variety of labels will distribute the record outside the U.S., including MCA Mexico.

Mercado says the idea for the tribute project came from the album's producer, Oscar Gómez.

"When Oscar first approached me about the concept, I thought it was corny," says Mercado. "But then I thought, 'It's so corny, it could be hip.' "

LUSH SEEKS MAINSTREAM FAVOR ON 4AD'S 'LOVELIFE'

(Continued from page 13)

Indeed, such is the intensity of Lush's activities in the U.S. that 4AD GM Simon Harper says he does not anticipate continental European dates from the band before June, although it will be playing the U.K. from March 7 to April 3.

Harper regards "Lovelife," with its generally upbeat strong pop tunes, as the basis for a broad appeal.

Noting the fact that Europe's biggest pop radio station, BBC Radio 1, gave the first single, "Single Girl," an A-list rotation, he says, "they're a decidedly playable band. To me, it's simple pop/rock music."

"Lovelife" is decidedly more stark than its two precursors and has been shorn of many of the production effects that adorned those sets.

Harper says that the band is keen to broaden its appeal from its established indie base, and he feels that Lush's music is so accessible that "there are no boundaries."

Proof of this will come in the form of an appearance by the band on the quintessentially conservative U.K. daytime television show "This Morning With Richard & Judy" Feb. 23, when it will play the next single, "Ladykillers."

That will coincide with appearances on more established music outlets on British TV, the BBC's "Top Of The Pops" and independent television's "The Chart Show."

Harper says, despite the "Richard & Judy" appearance, he has no sense that the indie fan base has been alienated. "There's been a good feeling about this album. We didn't know what the very cynical British press were going to do, but they've been very good."

He adds that there has been a general sense of anticipation about the album because of the lengthy gap since its predecessor.

"Lovelife" follows "Spooky," which was released in January 1992 and, according to Harper, has sold between 150,000 and 200,000 units in the U.S., and 1994's "Split," which has sold 51,000 units to date, according to SoundScan.

Lush supported "Spooky" by appearing on the Lollapalooza tour with Pearl Jam, Ministry, Red Hot Chili Peppers, and Soundgarden.

Lush consists of Miki Berenyi (vocals/guitar), Emma Anderson (guitar/vocals), Chris Acland (drums), and Phil King (bass).

The Hit Factory®

An unprecedented 53 Grammy® nominations were recorded, mixed, or mastered at The Hit Factory New York City

Record of the Year
One Sweet Day, **Mariah Carey & Boyz II Men**, Columbia
Gangsta's Paradise, **Coolio**, MCA Soundtracks
Waterfalls, **TLC**, LaFace

Album of the Year
Daydream, **Mariah Carey**, Columbia
HIStory: Past, Present and Future-Book I, **Michael Jackson**, Epic

Song of the Year
You Are Not Alone, **R. Kelly**, Songwriter, (Michael Jackson)

Best New Artist
Brandy, Atlantic

POP
Best Female Vocal Performance
Fantasy, **Mariah Carey**, Columbia
Colors of the Wind, **Vanessa Williams**, Hollywood

Best Male Vocal Performance
You Are Not Alone, **Michael Jackson**, Epic

Best Performance By Duo or Group with Vocal
Love Will Keep Us Alive, **The Eagles**, track from *Hell Freezes Over*, Geffen
Waterfalls, **TLC**, LaFace

Best Collaboration with Vocals
Someone to Love, **Jon B.** featuring **Babyface**, Yab Yum/550 Music /Epic
One Sweet Day, **Mariah Carey & Boyz II Men**, Columbia
Scream, **Michael Jackson & Janet Jackson**, Epic

Best Album
Daydream, **Mariah Carey**, Columbia
Hell Freezes Over, **The Eagles**, Geffen
Bedtime Stories, **Madonna**, Maverick/Sire

Best Traditional Vocal Performance
Duets II, **Frank Sinatra**, Capitol

R&B
Best Female Vocal Performance
I Apologise, **Anita Baker**, track from *Rhythm of Love*, Elektra
Baby, **Brandy**, Atlantic
I Belong To You, **Toni Braxton**, LaFace
Always Be My Baby, **Mariah Carey**, track from *Daydream*, Columbia
The Way That You Love, **Vanessa Williams**, Wing/Mercury

Best Male Vocal Performance
Brown Sugar, **D'Angelo**, EMI
This Is How We Do It, **Montell Jordan**, RAL/PMP

Best Performance By Duo or Group With Vocal
If You Love Me, **Brownstone**, MJJ Music/Epic
Creep, **TLC**, LaFace

Best Song
Brown Sugar, **D'Angelo**, Songwriter, (D'Angelo), EMI
Creep, **Dallas Austin**, Songwriter, (TLC), LaFace
Red Light Special, **Babyface**, Songwriter, (TLC), LaFace
You Can't Run, **Babyface**, Songwriter, (Vanessa Williams), Wing/Mercury

Best Album
My Life, **Mary J. Blige**, Uptown/MCA
Brown Sugar, **D'Angelo**, EMI
CrazySexyCool, **TLC**, LaFace

RAP
Best Solo Performance
Gangsta's Paradise, **Coolio**, MCA Soundtracks
Big Poppa, **the Notorious B.I.G.**, Bad Boy Entertainment/Arista

Best Performance By Duo or Group
I'll Be There For You/You're All I Need To Get By, **Method Man** featuring **Mary J. Blige**, Def Jam
Feel Me Flow, **Naughty By Nature**, Tommy Boy

Best Album
Poverty's Paradise, **Naughty By Nature**, Tommy Boy

JAZZ
Best Contemporary Performance
We Live Here, **Pat Metheny Group**, Geffen

CHILDREN
Best Musical Album For Children
Winnie The Pooh's Take My Hand, Various artists including the **Chieftains & Kathy Lee Gifford**, Walt Disney

MUSICAL SHOW
Best Album
How To Succeed In Business Without Really Trying, (Mathew Broderick & the new Broadway cast), RCA
Smokey Joe's Cafe-the Songs of Leiber And Stoller, (original Broadway cast), Atlantic Theater
Kiss of the Spider Woman, (new Broadway cast with Vanessa Williams), Mercury

COMPOSING
Best Song Written Specifically for a Motion Picture or for Television
Colors Of The Wind, (track from Pocahontas), **Alan Menken, Stephen Shwartz**, Songwriters, Vanessa Williams, Judy Kuhn, Artists, Hollywood
Someone To Love, (track from Bad Boys), **Babyface**, Songwriter, Jon B. featuring Babyface, Yab Yum/550 Music/Epic

ENGINEERING
Best Engineered Album Nonclassical
HIStory: Past, Present And Future-Book I, **Bruce Swedien**, Michael Jackson, Epic
Hell Freezes Over, **Elliot Scheiner, Rob Jacobs**, The Eagles, Geffen

PRODUCER
Producer of the Year
Babyface,(for Vanessa Williams, TLC, Jon B.)
Jimmy Jam & Terry Lewis, (for Michael Jackson & Janet Jackson, *Scream*)
Classical Producer of the Year
Steven Epstein, (for *Immortal Beloved* soundtrack)

MUSIC VIDEO
Best Music Video, Short Form
Scream, **Michael Jackson & Janet Jackson**, Epic

Thank you to all the
Artists, Producers, Engineers, Managers, Writers, and Record Companies
who made this possible.

Eddie, Janice, Troy, Danielle, and the entire Hit Factory Staff

BILLBOARD'S HEATSEEKERS® ALBUM CHART

COMPILED FOR WEEK ENDING FEBRUARY 17, 1996 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			★ ★ ★ NO. 1 ★ ★ ★	
1	—	1	**FRANK BLACK** AMERICAN 43070/WARNER BROS. (10.98/15.98)	THE CULT OF RAY
2	2	13	**KENNY WAYNE SHEPHERD** GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS
2	2	25	**TERRI CLARK** MERCURY NASHVILLE 526991 (10.98 EQ/16.98)	TERRI CLARK
7	6	25	**GARBAGE** ALMO SOUNDS 80004*/GEFFEN (10.98/16.98)	GARBAGE
5	6	13	**3T** MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98)	BROTHERHOOD
6	10	17	**MYSTIKAL** BIG BOY 41581/JIVE (10.98/15.98)	MIND OF MYSTIKAL
7	2	6	**FOR SQUIRRELS** 550 MUSIC 67150/EPIC (7.98 EQ/11.98)	EXAMPLE
8	—	1	**LINDA DAVIS** ARISTA 18804 (9.98/15.98)	SOME THINGS ARE MEANT TO BE
9	10	19	**JEWEL** ATLANTIC 82700/AG (7.98/11.98)	PIECES OF YOU
10	2	22	**JARS OF CLAY** ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98)	JARS OF CLAY
11	10	19	**JIM BRICKMAN** WINDHAM HILL 11164 (9.98/15.98)	BY HEART
12	13	16	**THE CORRS** 143/LAVA 92612/AG (10.98/15.98)	FORGIVEN, NOT FORGOTTEN
13	9	12	**TERRY ELLIS** EASTWEST 61857/EEG (10.98/16.98)	SOUTHERN GAL
14	8	8	**JERALD DAEMYON** GRP 9829 (9.98/16.98)	THINKING ABOUT YOU
15	14	119	**ADAM SANDLER** ● WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
16	—	1	**LA MAFIA** SONY 81722 (8.98 EQ/13.98)	UN MILLON DE ROSAS
17	15	15	**FROST** RUTHLESS 1504*/RELATIVITY (10.98/16.98)	SMILE NOW, DIE LATER
18	11	2	**STABBING WESTWARD** COLUMBIA 66152 (9.98 EQ/15.98)	WITHER BLISTER BURN + PEEL
19	16	17	**DEBORAH COX** ARISTA 18701 (10.98/15.98)	DEBORAH COX
20	22	24	**POINT OF GRACE** WORD 67049/EPIC (9.98 EQ/15.98)	THE WHOLE TRUTH

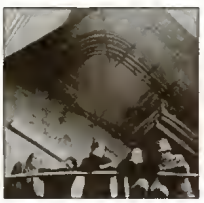
The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. ◯ Albums with the greatest sales gains. © 1996, Billboard/BPI Communications.

29	19	7	**DOUG SUPERNAW** GIANT 24639/WARNER BROS. (10.98/15.98)	YOU STILL GOT ME
22	27	6	**SON VOLT** WARNER BROS. 46010 (10.98/15.98)	TRACE
23	24	3	**LONESTAR** BNA 66642/RCA (9.98/15.98)	LONESTAR
24	27	11	**GROUP HOME** PAYDAY/FFRR 124073*/ISLAND (10.98/16.98)	LIVIN' PROOF
29	23	35	**RHETT AKINS** DECCA 11098/MCA (10.98/15.98)	A THOUSAND MEMORIES
26	37	3	**ENRIQUE IGLESIAS** FONOVISA 0506 (9.98/13.98)	ENRIQUE IGLESIAS
27	20	25	**EDWIN MCCAIN** LAVA 92597/AG (10.98/15.98)	HONOR AMONG THIEVES
28	30	2	**FUN FACTORY** CURB EDEL 77824/CURB (10.98/15.98)	FUN-TASTIC
29	24	27	**THE IMMORTALS** VERNON YARD 39629/VIRGIN (9.98/15.98)	MORTAL KOMBAT: THE ALBUM
30	30	12	**DARYLE SINGLETARY** GIANT 24606/WARNER BROS. (10.98/15.98)	DARYLE SINGLETARY
30	24	15	**MANDY PATINKIN** NONESUCH 79392/AG (10.98/16.98)	OSCAR & STEVE
32	31	2	**DAR WILLIAMS** RAZOR & TIE 8821 (9.98/15.98)	MORTAL CITY
33	26	3	**GOLDEN SMOG** RYKODISC 10325 (11.98/16.98)	DOWN BY THE OLD MAINSTREAM
34	29	14	**PURE SOUL** STEP SUN/INTERSCOPE 92638/AG (10.98/16.98)	PURE SOUL
35	32	3	**LOUD LUCY** DGC 24733/GEFFEN (9.98/12.98)	BREATHE
36	—	1	**FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR** GOSPOCENTRIC 72131 (9.98/13.98)	A NEW THING-EXPERIENCE THE FULLNESS...
37	25	30	**JEFF CARSON** MCG CURB 77744/CURB (10.98/15.98)	JEFF CARSON
38	38	12	**BONEY JAMES** WARNER BROS. 45913 (10.98/15.98)	SEDUCTION
39	39	4	**L.A.D.** HOLLYWOOD 62036 (10.98/14.98)	RIDIN' LOW
40	35	4	**RUBY** CREATION/WORK 67458/COLUMBIA (10.98/15.98)	SALT PETER

POPULAR UPRISINGS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY CARRIE BORZILLO

ALL HAIL THE KINGS: Columbia is hoping the U.S. will be as receptive to the jazzy, soulful sounds of the **Philosopher Kings** as has been the band's home base of Canada. The six-piece band earned two Juno nominations this year for its self-titled debut, released in Canada in September 1994 and in the U.S. Feb. 6, for best new group and best R&B/soul recording.



Road Tastad. U.K.'s Marion, which made a name for itself via shows with Morrissey and Radiohead, embarks on its first U.S. tour Tuesday (13)-Feb. 24, with a second leg in April. Its London debut, "This World And Body," features rich guitar textures peppered with harmonica and piano. Modern rockers WBRU Providence, R.I., KTBZ Houston, and WOXY Cincinnati are on the first single, "Sleep."

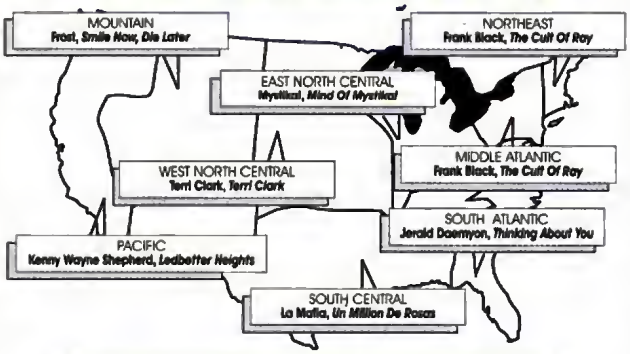
Known for its sparkling live sets, the group of schooled musicians in their 20s has honed its craft supporting a variety of artists ranging from **G. Love & Special Sauce** and **Terence Trent D'Arby** to **Michael Bolton**. The band, whose songs represent R&B, jazz, and pop, is scheduled to open for **Coolio** in Cleveland in late February.

"They have a wide audience," says **Bridget Roy**, director of marketing at Columbia. "It's definitely a multiformat audience. We feel it can appeal to a really hip downtown crowd that likes **Jamiroquai** or **Bjork** and, at the same time, the top 40 or AC crowd that likes **Seal** or **D'Angelo**."

The label directed its first marketing effort of a sampler CD to college and triple-A radio and to alternative retailers, clothing stores, designers, and fashion-oriented press. The first single, the Seal-like "Charm," will be serviced to top 40, AC, and modern rock radio. After the band completes its Sony Distribution branch tour, the group will play for retailers and radio programmers in eight markets at venues or floating clubs with built-in audiences. Columbia has listed "The Philosopher Kings" at its low artist-development price of $7.98/$11.98, as it has for select acts, including **the Presidents Of The United States Of America**, **Sponge**, and **Dog's Eye View**. In Canada, the album has been certified gold, and the band has been the subject of a pay-per-view television special developed by the label and distributed by Melodeum Productions.

Sky High. Schtum's video for "Skydiver" begins airing on MTV's "120 Minutes" Sunday (11). The song from the band's Work debut, "Grow," is steadily growing at modern rock and album rock radio. The band plays five cities with labelmate Ruby Feb. 22-March 1 before the two acts head out on a six-week tour in mid-March.

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

MOUNTAIN	NORTHEAST
1. **Frost** Smile Now, Die Later	1. **Frank Black** The Cult Of Ray
2. **Terri Clark** Terri Clark	2. **Garbage** Garbage
3. **L.A.D.** Ridin' Low	3. **Dar Williams** Mortal City
4. **Frank Black** The Cult Of Ray	4. **Kenny Wayne Shepherd** Ledbetter Heights
5. **Linda Davis** Some Things Are Meant To Be	5. **The Corrs** Forgiven, Not Forgotten
6. **Kenny Wayne Shepherd** Ledbetter Heights	6. **Adam Sandler** They're All Gonna Laugh At You
7. **3T** Brotherhood	7. **For Squirrels** Example
8. **The Corrs** Forgiven, Not Forgotten	8. **Jewel** Pieces Of You
9. **Garbage** Garbage	9. **Group Home** Livin' Proof
10. **Jim Brickman** By Heart	10. **Edwin McCain** Honor Among Thieves

BEYOND CLINE: **Mandy Barnett** has stepped out of **Patsy Cline**'s shoes into her own on her self-titled debut, due Feb. 27 on Asylum. The 20-year-old newcomer actually isn't all that new. She has been the star of the musical "Always . . . Patsy Cline" at the Ryman Auditorium in Nashville for the past two years. She won the best country act contest at Dollywood at the age of 10 and was featured on Ernest Tubb Record Store's live radio show "Midnight Jamboree" at 12. It was Barnett's stint in the Cline show, however, that attracted the attention of Asylum.

"With the hundreds that auditioned for ['Always . . . Patsy Cline'], for them to go with a then-18-year-old as their star—that's something special," says **Kenny Hamlin**, senior VP/GM at Asylum. "I was blown away when I first heard her."

The Crossville, Tenn.-born singer's album features traditional-sounding country songs sung with a maturity far beyond her years. **Alison Krauss** sings backup on the first single, "Now That's All Right With Me," and members of **Take 6** sing on "Planet Of Love."

Country WIVK Knoxville, Tenn., PD **Les Acree** paved the way for "Now That's All Right With Me," which is No. 52 with a bullet on Hot Country Singles & Tracks this week. Barnett will be visiting retailers and radio in the next few months and will perform at Tower Nashville on the album's street date.

TIDBITS: **Brian Stevens**, formerly with **the Cavedogs**, is back with a new album, the guitar pop set "Prettier Than You" on Q Division. "Disillusioned Days" is getting spins on modern rock WBCN Boston. The album features **XTC** guitarist **Dave Gregory** . . . Australia's **Gigantaur** heads out on a rather extensive radio, press, and retail promotional tour that will run from late February through the end of April to talk up its self-titled World Domination debut EP, due Feb. 27. Last summer, the four-piece band with alternating male/female lead vocals booked its own radio promotional tour in the U.S. before signing with World Domination.

Skillad Rappar. The highly anticipated debut album from freestyling rapper Mad Skillz, "From Where???," is due on Big Beat/Atlantic Tuesday (13). In-store parties will be held on the street date in 15 stores nationwide. His second single, "Move Ya Body," is No. 97 on Hot R&B Singles and No. 29 on Hot Rap Singles this week.

DANIEL TASHIAN TAKES WING ON ELEKTRA DEBUT

(Continued from page 18)

cal. We are going to be emphasizing triple-A, rock, and college radio with the first single—triple-A because it is the most receptive to new artists, especially song-based artists, and the others because this is far from just some songwriter record. There is an edge to it. We are preparing ourselves to be able to go anywhere the record takes us, whether it's alternative or top 40."

The first single, "Where Have You Gone," ships to album rock, college, and triple-A stations Feb. 20. Cohen says the label doesn't plan any unusual promotional efforts. "At this point, we want the strength of the music to make people take notice," he says. "I think we are pretty sensitive to not making this some sort of gimmick approach, because we plan on dealing with the record as long as it takes to make something happen with it."

Cohen says the label plans to secure listening posts at key stores, and he thinks the release will quickly become a favorite with retailers. "People in stores are going to attach themselves to it because it's so listenable," Cohen says. "Above all, Daniel's song craft is sort of extraordinary and he retains a great deal of emotional power, but at the same time delivering memorable melodies and story lines in songs. In some ways, [his music] is a little like Freedy Johnston."

Tashian, a Connecticut native who grew up in Nashville, says that his music is an amalgam of influences. As the son of Barry and Holly Tashian, who now record for Rounder Records, Tashian grew up around music. "I love lots of kinds of music and for all different kinds of reasons," Tashian says, citing Emmylou Harris (with whom his father played) and R.E.M. as some of his influences.

He admits his music is not easy to define. "It's really generous of an artist or writer to allow the audience to make up their own mind about what they are listening to and what kind of sense they want to make of it, and what part in their life it wants to play for them, if any," he says. "So I tend not to try to influence people as far as telling them what I am. [I let my music act as a] verb and allow it to sort of describe itself. I take in elements of a lot of different things and piece them together to come up with some sort of hybrid."

Tashian began performing on the Nashville club circuit while in his teens and released a couple of independent albums with the band Josh & the Souldiers Of Love. "We sold a lot of records at shows and had a fantastic time," Tashian recalls of his affiliation with Souldiers Jon Wright, Jason Gray, and Josh Kirshner. "We'd play, and all kinds [of people] would come. We were the coolest band around."

It was a solo gig at Nashville's famed Bluebird Cafe that caught the attention of an Elektra executive who inked Tashian to a deal and started him on the road to recording "Sweetie," which was produced by T Bone Burnett. "I've listened to records he's made since I was mowing lawns to go to record stores and buy records," Tashian says. "I've known him for many years. He did some work with Emmylou [Harris] and my dad a few years back, and when the time came to pick a producer [I decided] this is the guy. He is really great with artists making their first records . . . sort of allowing them to find the way they need to make their record instead of imposing something else on them. He was fantastic to work with."

Bruce Warren, music director of WXPN Philadelphia and producer of the syndicated radio program "World Cafe," thinks Burnett and Tashian have crafted a powerful album. "I've been waiting to hear this record for a long time because my music friends in Nashville were going, 'Wait 'til you hear this guy.' And they were right," Warren says. "It's a real nice record. It's produced really well. T Bone is an awesome producer. He brings stuff out of artists. He really livens things up in the studio and adds depth and character to people's material.

"And I was taken by surprise, I thought it was going to be an alternative, progressive country-type thing, but it's a rock record. It's a great record."

When asked whether he is concerned with being incorrectly pigeonholed because of his Nashville roots, Tasbian replies, "I managed to corner some record executive when I was about 16 years old because [there was a] myth going around that if you were from Nashville you couldn't get a [rock] record deal. I said, 'Is this true?,' and he said, 'It doesn't matter where you are as long as the music is good.' That was enough for me when he said that."

Tasbian, who is still seeking management and a booking agency, plans to tour this spring and summer to promote the new album and says he may reunite with former Souldiers bandmates for his summer tour.

Burning Love. Members of Priority recording act the Rugburns flank John Doe following the band's appearance with X at a House of Blues show in Los Angeles. Shown, from left, are Rugburn members Gregory Page and Steve Poltz, Doe, and band member Jeff "Stinky" Aafdett.

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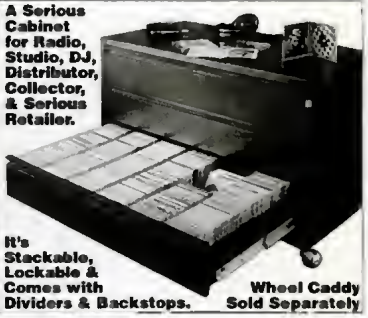

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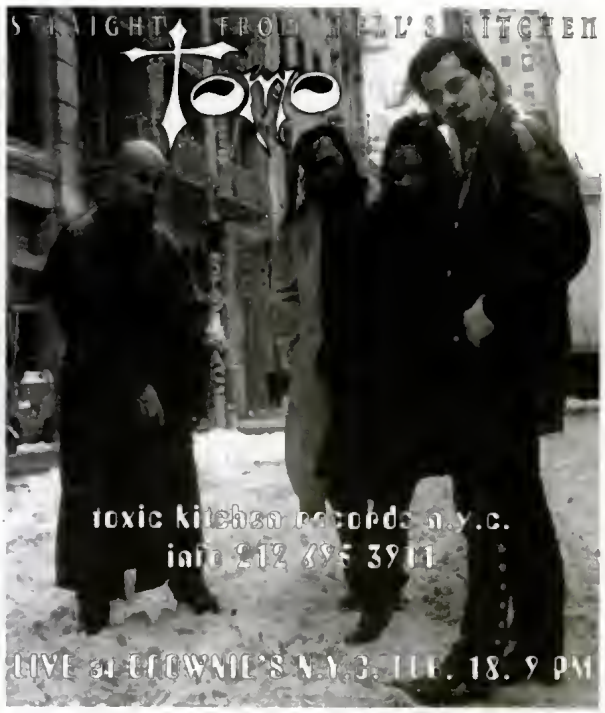

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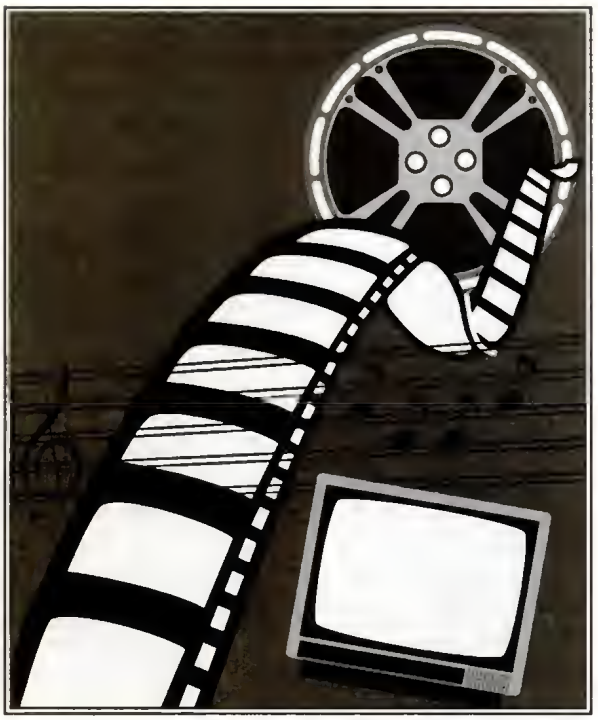
1996 Film & TV Music Conference:
The State Of The Art



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The Conference on Film & TV Music: The State of the Art is an exciting one-day event designed to support and enhance the relationship between film music artists and entertainment industry professionals.

Conference attendees will have a rare opportunity to hear the panelists' insights into the film and television music scoring process, as they explore the various options and solutions available when selecting music for specific projects. The audience will also be encouraged to participate in discussions with panelists as they share their experiences in situations ranging from budget dilemmas, technical and contractual issues, to the creative process itself.

Presented jointly by The Hollywood Reporter and The Society of Composers & Lyricists, this conference will provide a unique environment, offering candid discussions with major industry figures responsible for the music scores we hear.

Moderators and Panelists confirmed at press time include:

Robert J. Dowling, Publisher and Editor-in-Chief of The Hollywood Reporter

Richard Bellis, Composer, President of The Society of Composers and Lyricists

Marilyn and Alan Bergman, Oscar-winning Lyricists; Ms. Bergman is President of ASCAP

Elmer Bernstein, Composer

Bruce Broughton, Composer

James Cameron, Film Producer, Director and Writer

Maureen Crowe, Vice President of Soundtracks, Columbia Records

Brad Fiedel, Composer

John Debney, Composer

David Foster, Composer, Arranger and Producer

Mary Jo Mennella, Vice President & General Manager of Music Publishing, Fox Music, Inc.

Chris Montan, Executive Producer of Music, Feature Animation, Walt Disney Studios

Doreen Ringer Ross, Assistant Vice President, Film/TV Relations, BMI

Marc Shaiman, Composer

William Velez, President & CEO, SESAC, Inc.; Co-founder of American Latin Music Association

Pat Williams, Composer

Additional panelists to be announced.

1996 FILM & TV MUSIC CONFERENCE

Presented By

The Hollywood Reporter and The Society of Composers & Lyricists

AGENDA

8:00 - 9:00 am	**Registration** Continental breakfast.	2:00 - 3:15 pm	**Telling the Story with Songs** A panel of distinguished songwriters and producers explores the assignment of writing songs specifically commissioned for a project.
9:00 - 9:15 am	**Opening Remarks** Robert J. Dowling (Publisher, THR) Richard Bellis (President, SCL)	3:15 - 3:30 pm	**Break**
9:15 - 9:30 am	**A Film Montage** Insights and observations about the film scoring process, created by NBC-TV's "Today Show" producer Ric Romo.	3:30 - 4:45 pm	**The State of the Art: A Roundtable** Industry professionals debate hypothetical and controversial scenarios that address potential conflicts involving original scores, songs, packaging, music clearance and related business issues.
9:30 - 10:45 am	**The Director/Composer Relationship** Respected director/composer pairs discuss their working relationships and the process of writing music for film.	4:45 - 5:00 pm	**Closing Remarks** Robert Dowling and Richard Bellis
10:45 - 11:00 am	**Break**	5:00 - 6:30 pm	**Cocktail Reception**
11:00 - 12:15 pm	**The Creative Crisis: Balancing Art and Commerce** Experts share their experiences and offer creative solutions to the variety of music and budget dilemmas facing filmmakers.		
12:30 - 1:45 pm	**Luncheon**		

RESERVATION FORM **Registration Deadline is February 9, 1996**

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And the Nominees Are . . . Executives end performers meet to announce the National Academy of Recording Arts and Sciences' 38th annual Grammy Award nominations. The winners will be announced Feb. 28 during e telecast held at the Shrine Auditorium in Los Angeles. Pictured, from left, are Al Cafarro, co-chair of the L.A. Host Committee and president of A&M Records; Michael Greene, CEO of NARAS; recording artists Ken "Babyface" Edmonds, Marty Stuart, Brandy, and Tim McGraw; Joel Katz, chairman of the board of trustees of NARAS; and Richard Riordan, mayor of Los Angeles.

So Many Fans. Femed soprano Kathleen Battle chats with executives following a recent HMV in-store appearence. Battle met with fens and autographed copies of her Sony Classical album "So Many Stars" et one of the chain's New York locations. Pictured, from left, are David Weyner, senior VP/GM, Sony Classical USA; Alan McDonald, VP, marketing, HMV; Bettie; Bob Dougles, VP, pürchasing, HMV; Joe Szurly, netional director, sales, Sony Classical USA; and Ken Feldman, field marketing manager, HMV.

Couple Of Nice Guys. Arista Nashville artist Steve Wariner, left, socializes with Arista Records president Clive Davis. Wariner's latest release, "No More Mr. Nice Guy," is the first to showcase his genre-crossing instrumental prowess. Fellow guitar pleyers Vince Gill, Larry Carlton, and Richie Sambora are among the album's meny guest performers.

Artistic Impulse. Pienist Denilo Perez, right, celebretes his recent signing to Impulse! Records with label president Tommy LiPuma. Perez's debut elbum, due in May, is being produced by LiPuma.

All Lit Up. Recording ect Violet Burning celebretes its signing to Domo Records with a round of cigars. Shown in the back row, from left, ere band co-meneger Steve Levesque, Domo A&R rep Mitch Rabin, Domo president Eichi Neito, and band co-manager David Crowley. Shown seated, from left, ere band members Michael Pritzl, Jason Pickersgill, Andy Prickett, and Jeff Schroeder.

A True Multinational. Italian singer Laure Pausini, right, was presented with e plaque from Warner Music Latin America for sales surpassing 1 million units in the region. Pausini has released one Spanish-lenguege and two Italien-language albums. Shown presenting the pieque to Pausini is Maribel Schumecher, VP of marketing, Warner Music Latin America.

Out of the Bullpen. Cleveland Indians pitcher Jack McDowell is captured et e performence with his bend Stick Figure et Brownies, e New York nightspot. Stick Figure's debut elbum, "Just A Thought . . .," is on Monsterdisc; McDowell recorded two previous elbums on his own Quality Start label.

One Love. Curb Recording artist Jonathan Pierce sang "Healing Hends," e track off his new album, "One Love," et the first Walk to End Domestic Violence in Nashville. Shown with Pierce, right, is Denise Brown, sister of the late Nicole Brown Simpson and chairperson of the Nicole Brown Simpson Charitable Foundation, who spoke et the event.

Correct Exposure. Correct Records rap duo Mannish standa proud following a recent record-release party performance at Hollywood Moguls in Los Angeles. Standing, from left, are Correct GM Kevin Harewood, actor David Faustino, Mannish artist Jive, actor Karyn Parsons, and Mannish artist Jekill.

Too Short Ends His Act At 'Ten'

Jive Rapper To Focus On Business Side

■ BY HAVELOCK NELSON

NEW YORK—April will be a month of turning points for Jive artist Too Short, including turning 30 and celebrating the release of his 10th album, "Album Number Ten," on Dangerous Music/Jive. The prolific rapper says he'll also retire the mack act he perfected with the 1987 song "Freaky Tales" and concentrate on running his production company, Dangerous Music.

"I've had a string of successful albums," says Short, whose real name is Todd Shaw. "From a financial standpoint, it's just not worth it to make anymore records. From day one, I've understood how the percentages are shared in this business, and at this point, doing other things will [probably prove to be more] profitable."

TOO SHORT

As a long-standing, best-selling MC, Oakland, Calif., rap pioneer Too Short says he has few peers. Over the course of his nine-album, 11-year career, he has maintained a loyal fan base, published almost 100 titles through Zomba Music, and received four platinum and two gold album certifications from the Recording Industry Assn. of America.

"That's unprecedented," Short says. "How many other rappers can match a Too Short career?"

As a further demonstration of his versatility, the performer ventured into Hollywood via an acclaimed cameo role in the 1993 film "Menace II Society." On the business side, Too Short runs Dangerous and two recording studios in Atlanta, where he relocated in 1994.

Despite his achievements, Short feels he has been slighted throughout his career. For example, he says that last November, The Source magazine recapped the year in rap and his name was nowhere to be found.

"I got real mad at that," he says. "My last album ['Cocktails'] went No. 1 [on the Top R&B Albums chart] and No. 4 [on The Billboard 200], but according to them, I didn't do shit. I accomplished a lot, man, but no one would speak out for me, so I decided to do it for myself."

Short does exactly that on several album selections, including "Surviving The Game" and "Gettin' It," the latter of which is one of two singles that will preview "Album Number Ten."

"Buy You Some," the other single, is a chorus-line jam that has been airing on Atlanta radio since last September. The song was shipped nationally to mix shows in November and spotlights guest artists MC Breed, Erick Sermon, *(Continued on page 30)*

The Short List

Following is a discography of Too Short's album releases and Recording Industry Assn. of America certifications.

- 1983, "Don't Stop Rappin' " (75 Gyrlz Records)
- 1984, "Players" (75 Gyrlz)
- 1985, "Raw, Uncut And X-Rated" (75 Gyrlz)
- 1986, "Born To Mack" (Jive) gold
- 1988, "Life Is . . . Too Short" (Jive) platinum
- 1990, "Short Dog's In The House" (Jive) platinum
- 1992, "Shorty The Pimp" (Jive) platinum
- 1993, "Get In Where You Fit In" (Jive) platinum
- 1995, "Cocktails" (Jive) gold
- 1996, "Album Number Ten" (Jive)

Could Lollapalooza-Type Tour Revive Live R&B? Ray Charles Embarks On 'Strong Love Affair'

MUSICAL GENOCIDE: Consumer loyalty for R&B artists seems to have become a thing of the past, and its erosion has led to an epidemic of quality acts making the morose journey to a black music version of the "elephant's graveyard."

It's far more important for R&B consumers to develop a studied appreciation of an artist's career than to just have a passing fancy for a hit song. This is essential not only for artists' careers but also from a historic perspective; the black community is losing its music cultural identity because of its fair-weather philosophy regarding soul acts.

The generally agreed-upon remedy is increased emphasis on touring, but there is little industry commitment to that end. Veteran artists are well aware of the impact that touring can have on their careers. **Little Richard**, who has been in the music business since the early '50s, has recorded only a handful of solo albums. Yet he remains one of the most popular personalities in show business.

Richard says, "I do more than 100 shows per year, which helps keep my music alive. If you can give people an entertaining show, then they'll always be there for you, because you've created an emotional relationship with them."

Many observers say that music video channels, which provide consumers with immediate visual images of recording acts, have resulted in declining interest in live shows among fans.

However, independent booking agent **Daryl Stewart** has a different take. "The videos provide the act but not the emotional investment that a live show can generate," he says.

Stewart contends that R&B's touring business is behind the times. "Everything is becoming more interactive these days, but the touring business remains basically the same," he says. "Today, kids play interactive video games and are buying enhanced CDs that they can interface with and explore. But at a concert, they're just sitting there."

One solution to black music's dismal touring dilemma is the creation of an R&B concert tour "event" along the lines of Lollapalooza. Stewart says, "Kids are used to interactivity and want to be involved. They have their own beepers, cellular phones, and faxes and have a much shorter attention span than they did a couple of generations ago."

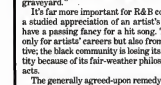
Stewart, who formerly worked with William Morris and Triad and has spent the last seven months on the road with various rock and pop acts, says that an R&B Lollapalooza could cure several maladies that plague the genre.

"The problem with our current touring system is that it's one-dimensional," Stewart says. "Using Lollapalooza as a blueprint, labels or their distribution arms could put together tour packages that feature six to eight of their acts on two stages, bring in food and merchandise vendors, then have a local air personality [host] a rave at the end of the evening."

Stewart says adequate supervision and corporate-sponsored social activities, such as three-on-three basketball tournaments and weightlifting contests, would serve as outlets to vent excess energy and minimize trouble.

According to Stewart, vendors and sponsors would come to the table because the consumers would be a "captive" audience.

"All this could be done with a reasonable amount of funding—about the cost of a single video from each act's marketing budget," he says. "The challenge is finding record label executives, managers, and artists with the vision to see the concept through."



by J. R. Reynolds

Any takers?

Next week: Turning secondary-market touring woes into baby-act springboard opportunities.

QWEST'S **Ray Charles**, who began recording in 1949 and has issued dozens of albums over the last 40 years, has teamed with "Strong Love Affair," a 12-track journey into the bluesy realm of an artist whose contributions to R&B are incalculable.

Produced by Charles and **Jean-Pierre Lereau**, "Strong Love Affair" provides listeners with a delicious menu of uptempo and ballad tunes. Although a single has yet to be named and the album has been on retail shelves since Jan. 30, Qwest executives say the set has just the kind of nostalgic nourishment that many young fans are thirsting for.

"He has such a big European following that we're looking for whatever single they drop there to help guide us in our decisions here," says Qwest promotion VP **Don Eason**.

Domestically, "Strong Love Affair" was serviced to jazz, AC, and R&B/adult stations in January. "We also serviced a lot of AM and college stations that are receptive to blues and are Ray Charles-friendly," says Eason.

The label is looking for airplay support and interview opportunities on such syndicated radio programs as "The Tom Joyner Morning Show" and "The Doug Banks Show."

Eason says, "Getting retail exposure is key to the project's success, so we're pushing for a lot of in-store play and up-front positioning of the product. We're also going to have an electronic press kit to supplement media exposure."

At press time, it was uncertain whether Charles would be touring.

Former Bousse Manager Sues Reid, Edmonds, LaFace

■ BY J.R. REYNOLDS

LOS ANGELES—Business manager Willie Carter has filed a $10 million breach-of-contract suit against LaFace Records and co-founders Antonio "L.A." Reid and Kenneth "Babyface" Edmonds.

The complaint, filed Jan. 29 in Los Angeles Superior Court, also alleges fraud and asks for a judicial determination concerning Carter's alleged part-ownership of LaFace.

The suit contends that Carter, who was a business manager for the defendants from April 1987 through January 1993, demanded stock certificates representing his alleged 5% interest in LaFace but that Reid and Edmonds refused. Further, the action states that Reid and Edmonds denied the existence of the business arrangement and were attempting to "avoid all liability on plaintiff's meritorious claim and [were taking a] stonewall position."

The suit asserts that Carter was instrumental in forming key relationships that led to the establishment of LaFace—including the introduction of Reid to Motown Records chairman Clarence Avant.

According to the action, Carter convinced Avant to assist in securing LaFace a distribution deal. In return, Avant was given a 10% interest in LaFace.

Despite being a partner in the company, Avant was not named in the action.

In a statement issued to Billboard, Edmonds and Reid say, "Some people will do anything for money." The pair declined further comment on the suit.

The recent legal proceeding comes in the wake of a suit that was filed last August against the defendants by Pebbitone, a production company run by Perri "Pebbles" Reid, a recording artist and Reid's estranged wife (Billboard, Aug. 5, 1995). That suit alleged that Reid and Edmonds were attempting to steal TLC from Pebbitone.

Atlanta-based LaFace is a joint venture with Arista Records and was founded in 1989. The label boasts an artist roster that includes platinum-selling R&B acts TLC and Toni Braxton.

Last April, Reid and Edmonds inked a five-year extension of their deal with Arista that is reportedly worth $10 million (Billboard, April 8, 1995).

Hot R&B Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 88 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★
1	1	11	NOT GON' CRY MARY J. BLIGE (ARISTA) 4 wks at No. 1
2	5	10	SITTIN' UP IN MY ROOM BRANDY (ARISTA)
3	2	12	DOWN LOW (NOBODY HAS TO KNOW) R. KELLY (JIVE)
4	4	20	SOON AS I GET HOME FAITH EVANS (BAD BOY/ARISTA)
5	3	25	BEFORE YOU WALK OUT OF MY LIFE MONICA (ROWDY/ARISTA)
6	8	6	CALIFORNIA LOVE 2PAC FEAT DR. DRE AND R. TROUTMAN (DEATH ROW)
7	10	8	LADY D'ANGELO (EMI)
8	9	18	LOVE U 4 LIFE JODECI (UPTOWN/MCA)
9	7	18	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN (COLUMBIA)
10	8	18	EXHALE (SHOOP SHOOP) WHITNEY HOUSTON (ARISTA)
11	18	5	ALL THE THINGS (YOUR MAN WON'T DO) JOE (JELAND)
12	14	17	DO YOU WANT TO XSCAPE (SO SO DEF/COLUMBIA)
13	12	17	HEY LOVER LL COOL J (DEF JAM/RAL/ISLAND)
14	11	14	WE GOT IT IMMATURE (FEATURING SMOOTH) (MCA)
15	15	11	WHERE DO U WANT ME TO PUT IT SOLO (PERSPECTIVE)
16	13	28	WHO CAN I RUN TO XSCAPE (SO SO DEF/COLUMBIA)
17	17	15	TONITE'S THA NIGHT KRIS KROSS (RUFFHOUSE/COLUMBIA)
18	19	15	NO ONE ELSE TOTAL (BAD BOY/ARISTA)
19	16	27	I MISS YOU (COME BACK HOME) MONIFAH (UPTOWN/MCA)
20	16	16	TELL ME GROOVE THEORY (EPIC)
21	22	16	LET IT FLOW TONI BRAXTON (ARISTA)
22	32	24	I WILL SURVIVE CHANTAY SAVAGE (RCA)
23	29	16	GET MONEY JUNIOR M.A.F.I.A. (UNDEASIBIG BEAT/ATLANTIC)
24	20	20	WHERE EVER YOU ARE TERRY ELLIS (EASTWEST/EEG)
25	25	3	NOBODY KNOWS THE TONY RICH PROJECT (LAFACE/ARISTA)
26	23	16	YOU PUT A MOVE ON MY HEART Q. JONES INTRODUCING TAMIA (QWEST/WB)
27	26	3	VISIONS OF A SUNSET SHAWN STOCKMAN (POLYDOR/A&M)
28	16	16	BABY, BABY, BABY, BABY, BABY... R. KELLY (JIVE)
29	16	16	DON'T GIVE UP ISLAND INSPIRATIONAL ALL STARS (ISLAND)
30	30	13	STILL IN LOVE BRIAN MCKNIGHT (MERCURY)
31	27	20	DIGGIN' ON YOU TLC (LAFACE/ARISTA)
32	35	11	YOU WANT THIS PARTY STARTED SOMETHIN' FOR THE PEOPLE (WARNER BROS.)
33	39	5	WHO DO U LOVE DEBORAH COX (ARISTA)
34	46	2	A THIN LINE BETWEEN LOVE & HATE H-TOWN (LIAC MAC/WARNER BROS.)
35	24	24	FANTASY MARIAH CAREY (COLUMBIA)
36	48	2	STAIRWAY TO HEAVEN PURE SOUL (STEP SUN/INTERSCOPE)
37	29	12	LET'S PLAY HOUSE THA DOGG POUND FEAT. MICHEL'LE (DEATH ROW)
38	38	8	EVERYDAY & EVERYNIGHT YVETTE MICHELLE (LOUD/RCA)
39	34	10	TWENTY FOREPLAY JANET JACKSON (A&M)
40	40	4	WIND BENEATH MY WINGS GERALD LEVERT & EDDIE LEVERT SR. (EASTWEST)
41	33	23	ALREADY MISSING YOU GERALD LEVERT & EDDIE LEVERT SR. (EASTWEST)
42	45	4	FU-GEE LA FUGEES (RUFFHOUSE/COLUMBIA)
43	36	18	YOU REMIND ME OF SOMETHING R. KELLY (JIVE)
44	41	28	BROKENNEARTED BRANDY (ATLANTIC)
45	70	2	EVER SINCE YOU WENT AWAY ART NOUVEAU (NATURE BOY/BIG BEAT/ATLANTIC)
46	44	22	LIKE THIS AND LIKE THAT MONICA (ROWDY/ARISTA)
47	47	4	KEEP TRYIN' GROOVE THEORY (EPIC)
48	65	3	CAN'T BE WASTING MY TIME MONA LISA FEATURING LOST BOYZ (ISLAND)
49	43	18	HOOKED ON YOU SILK (ELEKTRA/EEG)
50	—	1	KEEP ON KEEPIN' ON MC LYTE (FLAVOR UNIT/ELEKTRA/EEG)
51	42	24	CRUISIN' D'ANGELO (EMI)
52	56	3	LET'S LAY TOGETHER THE ISLEY BROTHERS (ISLAND)
53	59	3	GIVE ME THE NIGHT RANDY CRAWFORD (BLUEMOON/ATLANTIC)
54	—	1	DON'T WASTE MY TIME SA-DEUCE (MECCA DON/EASTWEST/EEG)
55	48	29	SENTIMENTAL DEBORAH COX (ARISTA)
56	68	2	ALL I NEED JESSE POWELL (SILAS/MCA)
57	55	3	WELCOME ERICK SERMON (DEF JAM/RAL/ISLAND)
58	63	7	TRADE IN MY LIFE R. KELLY (JIVE)
59	57	12	GOIN' UP YONDER M.C. HAMMER (GIANT/WARNER BROS.)
60	61	16	HEAVEN'S GIRL QUINCY JONES (QWEST/WARNER BROS.)
61	62	3	(YOU TO BE) BE HAPPY R. KELLY (JIVE)
62	61	16	SORRY, I WILL DOWNING (MERCURY)
63	63	12	HURRICANE THE CLICK (SICK WID' IT/JIVE)
64	—	3	SLOW JAMS QUINCY JONES (QWEST/WARNER BROS.)
65	66	7	YOUR HEART'S IN GOOD HANDS AL GREEN (MCA)
66	66	12	THROW YOUR HANDS UP L.V. (TOMMY BOY)
67	52	16	DANGER BLAHZAY BLAHZAY (FADER/MERCURY)
68	73	2	NEVER KNEW LOVE OLETA ADAMS (FONTANA/MERCURY)
69	60	13	TOO HOT COOLIO (TOMMY BOY)
70	—	1	MY FUNNY VALENTINE CHAKA KHAN (ARISTA)
71	69	26	GANGSTA'S PARADISE COOLIO FEAT. L.V. (MCA SOUNDTRACKS/MCA)
72	51	12	THIS TIME AROUND MICHAEL JACKSON (EPIC)
73	—	1	DOIN IT LL COOL J (DEF JAM/RAL/ISLAND)
74	64	17	CELL THERAPY GOODIE MOB (LAFACE/ARISTA)
75	—	1	KISSING YOU FAITH EVANS (ARISTA)

Records with the greatest airplay gains. © 1996 Billboard/BPI Communications

HOT R&B RECURRENT AIRPLAY

1	1	11	WATERFALLS TLC (LAFACE/ARISTA)	14	18	32	CANOY RAIN SOUL FOR REAL (UPTOWN/MCA)
2	2	9	ONE MORE CHANCE/STAY WITH ME THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	15	11	23	THIS IS HOW WE DO IT MONTELL JORDAN (PMP/RAL/ISLAND)
3	3	2	'TIL YOU DO ME RIGHT AFTER 7 (VIRGIN)	16	14	2	RUNAWAY JANET JACKSON (A&M)
4	3	17	CAN'T YOU SEE TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)	17	22	12	HE'S MINE MOKENSTEF (OUTBURST/RAL/ISLAND)
5	5	8	ON THE DOWN LOW BRIAN MCKNIGHT (MERCURY)	18	25	12	BOOMBASTIC SHAGGY (VIRGIN)
6	4	8	YOU USED TO LOVE ME FAITH EVANS (BAD BOY/ARISTA)	19	17	18	WATER RUNS DRY BOYZ II MEN (MOTOWN)
7	7	18	BEST FRIEND BRANDY (ATLANTIC)	20	21	24	GRAPEVYNE BROWNSTONE (MJJ/EPIC)
8	9	16	DON'T TAKE IT PERSONAL MONICA (ROWDY/ARISTA)	21	20	18	CRAZY LOVE BRIAN MCKNIGHT (MERCURY)
9	10	14	SOMEONE TO LOVE JON B. FEAT. BABYFACE (YAB YUM/550 MUSIC)	22	18	5	YOU ARE NOT ALONE MICHAEL JACKSON (EPIC)
10	12	34	IF YOU LOVE ME BROWNSTONE (MJJ/EPIC)	23	—	14	FREEK'N YOU JODECI (UPTOWN/MCA)
11	15	37	CREEP TLC (LAFACE/ARISTA)	24	16	11	BROWN SUGAR D'ANGELO (EMI)
12	—	1	NEAVEN SOLO (PERSPECTIVE)	25	23	39	PRACTICE WHAT YOU PREACH BARRY WHITE (A&M/PERSPECTIVE)
13	13	9	WE MUST BE IN LOVE PURE SOUL (STEP SUN/INTERSCOPE)				

Recurrents are titles which have appeared on the Hot R&B Singles chart for 20 weeks and have dropped below the top 50

R&B SINGLES A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

66 AIN'T NOBODY (Copyright Control)
95 ALL I NEED (Copyright Control)
12 ALL THE THINGS (YOUR MAN WON'T DO) (FROM DON'T BE A MENACE...) (Fade 2 Black, ASCAP/Tallest Tree, ASCAP/Urban Agenda, ASCAP)
38 ALREADY MISSING YOU (Duxdeil, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
43 ANYTHING (To The Tee, BMI)
85 BABY, BABY, BABY (Lil' Ed, ASCAP/Campbell-Trinity, ASCAP/Warner Chappell, ASCAP/Todisk, ASCAP/King Kendrick, BMI/Carnbone, ASCAP)
3 BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT (EMI April, ASCAP/D.A.R.P., ASCAP/Nuthouse, ASCAP/Sailandra, ASCAP/EMI Casadda, BMI/EMI Blackwood, BMI) HL/WBM
52 BEWARE OF MY CREW (FROM A THIN LINE BETWEEN LOVE AND HATE) (Doggy Style, BMI/Saja, BMI/Songs Of Lastrada, BMI)
45 BROKENHEARTED (Human Rhythm, BMI/Chrysalis, ASCAP/Young Legend, ASCAP/Pecot, ASCAP) WBM
82 BROKEN LANGUAGE/HUSTLIN' (Protoons, ASCAP/Next Level Groove, ASCAP/Hill Playaz, ASCAP)
26 CAN'T BE WASTING MY TIME (FROM DON'T BE A MENACE...) (Motown, BMI/Mass Avenue, BMI/PolyGram Int'l, BMI/Vanessa, ASCAP/My Two Sons, ASCAP/Clyde Otis, ASCAP)
40 CELL THERAPY (Organized Noize, BMI/Stiff Shirt, BMI/Goodie Mob, BMI)
56 COLD WORLD (Careers-BMG, BMI/Ramecca, BMI/GZA, ASCAP/Jobete, ASCAP/Black Bull, ASCAP) WBM
96 COOLIE HIGH (Protoons, ASCAP/Sheeba Doll, ASCAP/Satin Brothers, ASCAP/Jock In The Box, ASCAP)
37 CRUISIN' (Bertram, ASCAP)
98 DAMN THING CALLED LOVE (Sony/ATV Songs, BMI/Yab Yum, BMI/Wokelect, BMI)
38 DANGER (Copyright Control)
27 DIGGIN' ON YOU (Ecaf, BMI/Sony/ATV Songs, BMI) HL
30 DON'T GIVE UP (FROM DON'T BE A MENACE...) (Star Brown, BMI/D Lawrence, ASCAP/Crystal Ave, ASCAP)
58 EAST 1999 (Ruthless Attack, ASCAP/Mo Thug, ASCAP/Dollarz-N-Sense, BMI/Keenu, BMI/Donkhins, BMI/Songs Of PolyGram, BMI) HL
58 EASTSIDE LB (Nee-Dnick, BMI/Warner-Tamerlane, BMI/Black Eye, ASCAP/WB, ASCAP)
44 EVER SINCE YOU WENT AWAY (Nature Boy, ASCAP/Taylor's Dad, BMI/Beautiful Mess, BMI/Fatz, BMI)
24 EVERYDAY & EVERYNIGHT (Funkmaster Flex, BMI/M. Bryant, BMI)
10 EXHALE (SHOOP SHOOP) (FROM WAITING TO EXHALE) (Ecaf, BMI/Sony/ATV Songs, BMI/Fox Film, BMI) WBM/HL
35 FANTASY (Rye, BMI/Sony/ATV Songs, BMI/Melenol, ASCAP/PolyGram Int'l, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Cagone, ASCAP/WB, ASCAP) HL/WBM
77 FAST LIFE (Bville, ASCAP/Still Diggin', ASCAP/Below The Surface, ASCAP/Zomba, ASCAP) WBM
84 FEELS LIKE THE FIRST TIME (Frabenshe, ASCAP/Ness, Nitty & Cagone, ASCAP/WB, ASCAP)
13 FU-GEE-LA (Sony/ATV Tunes, ASCAP/Tete San Ke, ASCAP/Obverse Creation, ASCAP/McNella, ASCAP/Midnight Magnet, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP) HL
63 FUNKORAMA (Zomba, ASCAP) WBM
72 FUNNY HOW TIME FLIES (Frabenshew, ASCAP/Stone Jam, ASCAP) WBM
48 GANGSTA'S PARADISE (FROM DANGEROUS MINDS) (T-Boy, ASCAP/D/B/O Itself, ASCAP/Boo Daddy, ASCAP/Larry Sanders, BMI/Songs Of PolyGram, BMI/Madcastle, BMI/Jobete, ASCAP/Black Bull, ASCAP) HL/WBM
16 GET MONEY (Big Poppa, ASCAP/Undeas, BMI/EZ Elpee, ASCAP/AFI, ASCAP/EMI April, ASCAP/Justin Combs, ASCAP)
65 GIMME YOURS (Life Is A Bitch, ASCAP)
47 GIVE ME THE NIGHT (Rondor, BMI)
46 GOIN' UP YONDER (Bud John, BMI/EMI Christian, BMI)
79 HAVE I NEVER (Ecaf, BMI/Sony/ATV Songs, BMI)
97 HEINY HEINY (Jackarow, ASCAP/Bahary, ASCAP)
13 HEY LOVER (Redsongs, ASCAP/Almo, ASCAP) WBM
42 HOOKED ON YOU (Young Legend, ASCAP/EMI Blackwood, BMI/Chrysalis, ASCAP/Almo, ASCAP/Sailandra, ASCAP/EMI Casadda, BMI) WBM/HL
84 HOW WE ROLL (Hanes Hill & Valentine, ASCAP/Screen Gems-EMI, BMI)
50 HURRICANE (Zomba, BMI/Tone Only, BMI/E-40, BMI/B-Legit, BMI/D-Shot, BMI/Sugg T, BMI) WBM
17 I MISS YOU (COME BACK HOME) (FROM NEW YORK UNDERCOVER) (EMI April, ASCAP/E-Z-Duz-It, ASCAP/WB, ASCAP/Evelle, ASCAP) HL/WBM
90 INCARCERATED SCARFACES/ICE CREAM (Careers-BMG, BMI/Ramecca, BMI/Wu-Tang, BMI) HL
94 I NEED YOU TONIGHT (Undeas, ASCAP/Clark's True Funk, BMI/Careers-BMG, ASCAP/Zomba, BMI/Baby Fingers, ASCAP) WBM
73 I REFUSE TO BE LONELY (MCA, ASCAP/All My Children, ASCAP/Command Performance, ASCAP/Music Corp. Of America, BMI/Melana, BMI/Music By Candlelight, ASCAP) WBM
61 I REMEMBER (Vanderpool, BMI/Ayraww, BMI/Shawn Patrick, BMI/Ensign, BMI/Tyme For Flyte, BMI/Butter Jinx, BMI) HL
96 I SPECIALIZE (Speakout, BMI/New Charlotte, BMI/Darin Whittington, ASCAP/Nitty & Cagone, BMI/Warner-Tamerlane, BMI/EMI Blackwood, BMI/Mecca Don, BMI) WBM
78 I WANT YOU BACK (Domil, ASCAP/Zomba, ASCAP/Blaire, BMI/Sexy Girl, BMI) WBM
19 I WILL SURVIVE (PolyGram Int'l, ASCAP/Pierre-Vibes, ASCAP)
51 JUST TAH LET U KNOW (Ruthless Attack, ASCAP/Rage Of A Psychopath, ASCAP/Almo, ASCAP)
33 KEEP TRYIN' (Elza's Voice, ASCAP/Groove 78, ASCAP/Almo, ASCAP/Izzop, BMI/Sony/ATV Songs, BMI) HL/WBM
97 LEFLAUR LEFLAH ESHKUSHKA (Baby Paul, BMI/Mr. Maldo, ASCAP/Doughout, ASCAP/Strangeman, ASCAP)
28 LET'S PLAY HOUSE (Sugo, ASCAP/Emoni's, ASCAP)
59 LIKE MARVIN GAYE SAID (WHAT'S GOING ON) (Jobete, ASCAP/Stone Agate, BMI) WBM
82 LOOK WHAT YOU'VE DONE (Trauma Unit, ASCAP/BMG, ASCAP/The Lady Roars, ASCAP/PolyGram Int'l, ASCAP)
60 LOVE OF MINE (K-Jar, BMI)
8 LOVE U 4 LIFE (EMI April, ASCAP/DeSwing Mob, ASCAP) HL
36 MICROPHONE MASTER (Straight Out Da Sewer, ASCAP/Bee Mo Easy, ASCAP/EMI April, ASCAP/Collar To The Addict, ASCAP/Sewer Slang, ASCAP)
97 MOVE YA BODY (Forever People, ASCAP/Zomba, ASCAP/Barry J. Eastmond, ASCAP/Nitro, ASCAP/March 9, ASCAP/Clark's True Funk, BMI)
74 NASTY DANCER/WHITE HORSE (Olik, BMI/Keke, Moke & Noke, BMI/Santron, BMI/WB, ASCAP)
14 NOBODY KNOWS (Joe Shade, BMI/Stiff Shirt, BMI/DJon, BMI) CLM
7 NO ONE ELSE (Jumping Bean, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Evelle, ASCAP/BDP, ASCAP/Zomba, ASCAP/Air Control, ASCAP) HL/WBM
1 NOT GON' CRY (FROM WAITING TO EXHALE) (Ecaf, BMI/Sony/ATV Songs, BMI/Fox Film, BMI/EMI Blackwood, BMI) WBM
5 ONE SWEET DAY (Sony/ATV Songs, BMI/Rye, BMI/Sony/ATV Tunes, ASCAP/Wallyworld, ASCAP/Black Panther, BMI/Vanderpool, BMI/Ayraww, BMI/Shawn Patrick, BMI) HL
71 PHYSICAL FUNK (Keto Jam, ASCAP/All Int, ASCAP/Chrysalis, ASCAP)
95 PLAYA HATA (Stackola, BMI/Triple Gold, BMI/Longitude, BMI/Sony/ATV Tunes, ASCAP/Sik & CMT, ASCAP) WBM
93 THE RIDDLER (FROM BATMAN FOREVER) (Ramecca, BMI/Wu-Tang, BMI/Careers-BMG, BMI/Miller, ASCAP) HL
76 RIDIN' LOW (Rekko, BMI)
80 RUNNIN' (Dedjunkye, BMI/EMI Blackwood, BMI/Eghzy, ASCAP) HL
49 SENTIMENTAL (EMI April, ASCAP/D.A.R.P., ASCAP/WB, ASCAP/Nuthouse, ASCAP/EMI Blackwood, BMI/Deborah Cox, BMI) WBM/HL
83 SEXY (Almo, ASCAP/Dubin, ASCAP/WB, ASCAP/Mae Bee Doornit, ASCAP/Black Chick, ASCAP/Dresden, ASCAP)
2 SITTIN' UP IN MY ROOM (FROM WAITING TO EXHALE) (Ecaf, BMI/Sony/ATV Songs, BMI/Fox Film, BMI) WBM
4 SOON AS I GET HOME (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Ninth Street Tunnel, BMI/Justin Combs, ASCAP/EMI April, ASCAP) HL
57 SORRY, I (Will Down, ASCAP/Uncle Buddies, ASCAP/PolyGram Int'l, ASCAP/Nectivity, SESAC)
70 SPACE AGE (Money-N-Pocket, ASCAP)
31 STILL IN LOVE (PolyGram Int'l, ASCAP/Cancelled Lunch, ASCAP/Songs Of PolyGram, BMI/Brandon Barnes, BMI)
89 SURRENDER (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Deep Sound, ASCAP/Short Dolls, BMI/Zomba, ASCAP) WBM
33 TELL ME (Almo, ASCAP/Groove 78, ASCAP/Izzop, BMI/Sony/ATV Tree, BMI/Dream Team, BMI) WBM/HL
32 A THIN LINE BETWEEN LOVE & HATE (Cotillion, BMI/Win Or Lose, BMI/Warner-Tamerlane, BMI)
96 THROW YOUR HANDS UP (T-girl, BMI/Large Variety, BMI/G's Only, BMI/Al Jarratt 9, BMI/Maurice Thompson, ASCAP/Feel'n Blue, ASCAP/Stony Teller, ASCAP/Jobete, ASCAP) WBM
61 THROW YOUR SET IN THE AIR (Soul Assassins, ASCAP/MCA, ASCAP/Nits From Da Bong, ASCAP/BMG, ASCAP) HL
6 TONITE'S THA NIGHT (So So Def, ASCAP/EMI April, ASCAP/Globe Art, BMI/Monteoli, BMI/Play One, BMI/Rightsong, BMI) HL
54 TOO HOT (T-Boy, ASCAP/Boo Daddy, ASCAP/Wino Funk, BMI/Second Decade, BMI/Warner-Tamerlane, BMI) WBM
75 UNKNOWHOWWEDU (Red Handed, ASCAP)
18 VISIONS OF A SUNSET (FROM MR. HOLLAND'S OPUS) (Shawn Patrick, BMI/Ensign, BMI/Songs Of PolyGram, BMI) HL
11 WE GOT IT (Zomba, ASCAP/Hoolerman, BMI/Sean "The Mystro" Mather, ASCAP/Fe-Mac, ASCAP/Screen Gems-EMI, BMI) WBM/HL
41 WELCOME (Erick Sermon, ASCAP/Zomba, ASCAP/Funky Noble, ASCAP)
92 WHAT'S UP STAR? (FROM THE SHOW) (Henchmen, BMI/Ill Hill Billy'z, BMI/Mettery Systems, BMI/Ba-Dahe, BMI/Seven, BMI/Super Songs, BMI)
9 WHERE DO U WANT ME TO PUT IT (EMI April, ASCAP/Flyte Tyme, ASCAP/EMI Blackwood, BMI/Help The Bear, BMI)
21 WHERE EVER YOU ARE (Two Tuff-Enuff, BMI/EMI Blackwood, BMI) HL
91 WHERE IS THE LOVE (FROM DEAD PRESIDENTS) (Antaus, ASCAP)
20 WHO CAN I RUN TO (Warner-Tamerlane, BMI) WBM
22 WHO DO U LOVE (MCA, ASCAP/Art & Rhythm, ASCAP/Zomba, ASCAP) WBM
86 WINGS OF THE MORNING (Irving, BMI) WBM
25 YOU PUT A MOVE ON MY HEART (Redsongs, ASCAP/Almo, ASCAP) WBM
34 YOU REMIND ME OF SOMETHING (Zomba, EMI/R. Kelly, EMI) WBM
53 YOUR HEART'S IN GOOD HANDS (Redsongs, ASCAP) WBM
29 YOU WANT THIS PARTY STARTED (Junkie Funk, BMI/Sleu Joi, BMI/Whole Nine Yards, BMI/Maximum Strength, ASCAP)

Hot R&B Singles Sales™

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★
1	1	4	NOT GON' CRY MARY J. BLIGE (ARISTA) 2 wks at No. 1
2	8	8	SITTIN' UP IN MY ROOM BRANDY (ARISTA)
3	2	11	SOON AS I GET NDME FAITH EVANS (BAD BOY/ARISTA)
4	7	10	NO ONE ELSE TOTAL (BAD BOY/ARISTA)
5	3	11	TONITE'S THA NIGHT KRIS KROSS (RUFFHOUSE/COLUMBIA)
8	4	12	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN (COLUMBIA)
7	5	8	FU-GEE-LA FUGEES (RUFFHOUSE/COLUMBIA)
8	6	18	BEFORE YOU WALK...LIKE THIS AND... MONICA (ROWDY/ARISTA)
9	15	10	NOBODY KNOWS THE TONY RICH PROJECT (LAFACE/ARISTA)
10	13	2	GET MONEY JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)
11	10	14	HEY LOVER LL COOL J (DEF JAM/RAL/ISLAND)
12	12	8	WHERE DO U WANT ME TO PUT IT SOLO (PERSPECTIVE)
13	14	11	WE GOT IT IMMATURE (FEATURING SMOOTH) (MCA)
14	8	13	EXHALE (SHOOP SHOOP) WHITNEY HOUSTON (ARISTA)
15	11	18	LOVE U 4 LIFE JODECI (UPTOWN/MCA)
16	23	2	ALL THE THINGS (YOUR MAN WON'T DO) JOE (JELAND)
17	20	8	VISIONS OF A SUNSET SHAWN STOCKMAN (POLYDOR/A&M)
18	72	2	CAN'T BE WASTING MY TIME MONA LISA FEATURING LOST BOYZ (ISLAND)
19	—	3	MICROPHONE MASTER DAS EFX FEAT. MOBB DEEP (EASTWEST/EEG)
20	16	3	EVERYDAY & EVERYNIGHT YVETTE MICHELLE (LOUD/RCA)
21	16	20	DANGER BLAHZAY BLAHZAY (FADER/MERCURY)
22	16	16	I MISS YOU (COME BACK HOME) MONIFAH (UPTOWN/MCA)
23	16	16	ANYTHING 3T (MJJ/550 MUSIC)
24	16	16	CELL THERAPY GOODIE MOB (LAFACE/ARISTA)
25	24	3	WHO DO U LOVE DEBORAH COX (ARISTA)
28	28	3	LET'S PLAY HOUSE THA DOGG POUND FEAT. MICHEL'LE (DEATH ROW)
27	—	7	I WILL SURVIVE CHANTAY SAVAGE (RCA)
28	27	16	WHERE EVER YOU ARE TERRY ELLIS (EASTWEST/EEG)
29	47	16	BEWARE OF MY CREW L.B.C. CREW (LIAC-MAC/WARNER BROS.)
30	25	27	GANGSTA'S PARADISE COOLIO FEAT. L.V. (MCA SOUNDTRACKS/MCA)
31	28	14	YOU REMIND ME OF SOMETHING R. KELLY (JIVE)
32	29	14	DIGGIN' ON YOU TLC (LAFACE/ARISTA)
33	26	9	JUST TAH LET U KNOW EAZY-E (RUTHLESS/RELATIVITY)
34	39	2	KEEP TRYIN' GROOVE THEORY (EPIC)
35	45	2	WELCOME ERICK SERMON (DEF JAM/RAL/ISLAND)
36	48	3	A THIN LINE BETWEEN LOVE & HATE H-TOWN (LIAC MAC/WARNER BROS.)
37	30	11	LEFLAUR LEFLAH ESHKUSHKA HELTAH SKELTAH & OGC AS THE FABS (DUCK DOWN)
38	31	18	CRUISIN' D'ANGELO (EMI)
39	34	13	YOU PUT A MOVE ON MY HEART Q. JONES INTRODUCING TAMIA (QWEST/WB)
40	37	15	NURRICANE THE CLICK (SICK WID' IT/JIVE)
41	32	9	GOIN' UP YONDER M.C. HAMMER (GIANT/WARNER BROS.)
42	53	10	COLD WORLD GENIUS/GZA (GEFFEN)
43	38	11	RIDIN' LOW LAD. FEATURING DARRY TRAYLOR (HOLLYWOOD)
44	43	24	COME WITH ME SHAI (GASOLINE ALLEY/MCA)
45	35	21	FANTASY MARIAH CAREY (COLUMBIA)
46	36	28	TELL ME GROOVE THEORY (EPIC)
47	40	7	FUNKORAMA REDMAN (INTERSCOPE)
48	58	8	DON'T GIVE UP ISLAND INSPIRATIONAL ALL STARS (ISLAND)
49	41	19	THROW YOUR SET IN THE AIR CYPRESS HILL (RUFFHOUSE/COLUMBIA)
50	33	11	TOO HOT COOLIO (TOMMY BOY)
51	42	23	FADES EM ALL JAMAL (ROWDY/ARISTA)
52	55	2	UNKNOWHOWWEDU BAHAMADIA (CHRYSALIS/EMI)
53	50	8	BROKEN LANGUAGE/HUSTLIN' SMOOTHE DA HUSTLER (PROFILE)
54	46	18	HOOKED ON YOU SILK (ELEKTRA/EEG)
55	87	4	YOU WANT THIS PARTY STARTED SOMETHIN' FOR THE PEOPLE (WARNER BROS.)
56	—	1	EASTSIDE LB TWINZ (G FUNK/RAL/ISLAND)
57	61	16	WHO CAN I RUN TO XSCAPE (SO SO DEF/COLUMBIA)
58	60	16	STILL IN LOVE BRIAN MCKNIGHT (MERCURY)
59	49	12	FAST LIFE KOOL G RAP (COLD CHILLIN'/EPIC STREET/EPIC)
60	54	16	EAST 1999 BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)
61	52	16	THROW YOUR HANDS UP L.V. (TOMMY BOY)
62	62	16	I NEED YOU TONIGHT JUNIOR M.A.F.I.A. FEAT. AALIYAH (UNDEAS/BIG BEAT)
63	76	16	THE RIDDLER METHOD MAN (ATLANTIC)
64	80	25	SENTIMENTAL DEBORAH COX (ARISTA)
65	76	3	MOVE YA BODY MAD SKILLZ (BIG BEAT/ATLANTIC)
66	44	20	HEAVEN SOLO (PERSPECTIVE)
67	63	27	JEEPS, LEX COUPS, BIMAZ & BENZ LOST BOYZ (UPTOWN/MCA)
68	57	17	WINGS OF THE MORNING CAPLETON (AFFRICAN STAR/RAL/ISLAND)
69	59	19	ICE CREAM/INCARCERATED SCARFACES CHEF RAEKWON (LOUD/RCA)
70	68	12	I REMEMBER BOYZ II MEN (MOTOWN)
71	69	21	ALREADY MISSING YOU GERALD LEVERT & EDDIE LEVERT, SR. (EASTWEST)
72	—	1	COOLIE HIGH CAMP LO (PROFILE)
73	64	7	GIMME YOURS AZ (EMI)
74	70	3	NASTY DANCER/WHITE HORSE KILO (WRAP/INTERAC)
75	—	24	YOU ARE NOT ALONE MICHAEL JACKSON (EPIC)

Records with the greatest sales gains. © 1996 Billboard/BPI Communications and SoundScan, Inc

Billboard® HOT R&B SINGLES™

FOR WEEK ENDING FEB. 17, 1996

COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLE SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
				★★★ No. 1 ★★★		
(1)	1	1	4	**NOT GON' CRY (FROM "WAITING TO EXHALE")** 3 weeks at No. 1 BABYFACE (BABYFACE)	◆ MARY J. BLIGE (C) (D) (T) ARISTA 1 2957	1
(2)	4	5	8	**SITTIN' UP IN MY ROOM (FROM "WAITING TO EXHALE")** BABYFACE (BABYFACE)	◆ BRANDY (C) (D) (M) (T) (X) ARISTA 1 2929	8
9	2	2	10	**BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT** ● SCHOCK,KARLIN,D.AUSTIN,C.WOLFE,ID AUSTIN,C.WOLFE,A.MARTIN,C.SCHOCK,KARLING	◆ MONICA (C) (D) (M) (T) (X) ROWDY 3 505236/ARISTA	1
1	5	4	17	**SOON AS I GET HOME** C.THOMPSON,S.COMBS (F.EVANS,C.THOMPSON,S.COMBS)	◆ FAITH EVANS (C) (D) (M) (T) (X) BAD BOY 7 9048/ARISTA	9
5	5	5	17	**ONE SWEET DAY▲** W.AFANASIEFF,M.CAREY,M.CAREY,N.MCCRAY,N.MORRIS,W.MORRIS,S.STOCKMAN,W.AFANASIEFF)	◆ MARIAH CAREY & BOYZ II MEN (C) (D) (M) (T) (X) COLUMBIA 78074	2
(8)	5	4	17	**TONITE'S THA NIGHT** ● J.DUPREE,T.CRYER,R.PARKER,JR.,K.HARRISON,T.DRUM,R.AWDRY,R.NEAL,C.SATCHELL)	◆ KRIS KROSS (C) (D) (M) (T) RUFFHOUSE 78062/COLUMBIA	5
(7)	9	10	10	**NO ONE ELSE** J.OLIVIER,S.COMBS (T.ROBINSON,J.C.OLIVIER)	◆ TOTAL (C) (D) (M) (T) BAD BOY 7 9042/ARISTA	2
(8)	9	9	10	**LOVE U 4 LIFE** D.SWING (DEVANTE 4HISDAMNSELF)	◆ JODECI (C) (D) (T) UPTOWN 55133/MCA	9
(8)	48	48	5	**WHERE DO U WANT ME TO PUT IT** J.JAM,T.LEWIS,U.HARRIS (R.T.LEWIS,M.HORTON)	◆ SOLO (C) (D) (T) (V) (X) PERSPECTIVE 587512	9
10	4	9	10	**EXHALE (SHOOP SHOOP) (FROM "WAITING TO EXHALE")▲** BABYFACE (BABYFACE)	◆ WHITNEY HOUSTON (C) (D) (M) (T) (V) (X) ARISTA 1 2885	2
(11)	47	47	17	**WE GOT IT** C.STOKES,S.MATHER (C.STOKES,S.MATHER,J.CARTER,A.TOUSSAINT)	◆ IMMATURE (FEATURING SMOOTH) (C) (D) (T) MCA 55148	17
(12)	28	—	7	**ALL THE THINGS (YOUR MAN WON'T DO) (FROM "DON'T BE A MENACE...")** JOE J.THOMPSON,D.THOMAS,J.THOMPSON,M.WILLIAMS)	◆ JOE (C) (D) ISLAND 854530	48
(13)	10	16	9	**FU-GEE-LA** S.REMIX (JEAN,S.MICHEL,L.HILL,A.MCGRIER,T.MARIE,S.REMIX)	◆ FUGEES (C) (M) (T) (X) RUFFHOUSE 76195/COLUMBIA	10
(14)	10	17	17	**NOBODY KNOWS** T.RICH (J.RICH,D.DUBOSE)	◆ THE TONY RICH PROJECT (C) (D) (M) (T) LAFACE 2-4115/ARISTA	10
25	10	6	10	**HEY LOVER▲** RED HOT LOVER TONE (R.TEMPERTON,LL COOL J)	◆ LL COOL J (C) (D) (M) (T) (V) DEF JAM/RAL 577494/ISLAND	1
(16)	20	—	7	**GET MONEY** ◆ JUNIOR M.A.F.I.A. FEATURING THE NOTORIOUS B.I.G. EZ ELPEE/THE NOTORIOUS B.I.G.,LITTLE KIM,L.PORTER,F.BEDFORD,R.AWDRY,S.STRIPLIN	(C) (T) UNDEAD/BIG BEAT 98087/ATLANTIC	20
47	48	18	10	**I MISS YOU (COME BACK HOME) (FROM "NEW YORK UNDERCOVER")** HEAVY D (HEAVY D,T.ROBINSON)	◆ MONIFAH (C) (M) (T) (X) UPTOWN 55107/MCA	20
(18)	20	22	5	**VISIONS OF A SUNSET (FROM "MR. HOLLAND'S OPUS")** S.STOCKMAN (S.STOCKMAN)	◆ SHAWN STOCKMAN (C) (D) (X) POLYDOR 58096/A&M	18
				★★★ Hot Shot Debut ★★★		
(19)	NEW▶		1	**I WILL SURVIVE** S.HURLEY (D.FENARIS,F.J.PERRIEN)	◆ CHANTAY SAVAGE (C) (D) (T) (X) RCA 64492	19
20	16	59	10	**WHO CAN I RUN TO** ● T.DILIGHT (PROJEKUT,SIMMONS,J.ALSTIN,JR.)	◆ XSCAPE (C) (D) SO SO DEF 78066/COLUMBIA	1
21	19	33	16	**WHERE EVER YOU ARE,** DENZIL FOSTER,T.MCELROY (DENZIL FOSTER,T.MCELROY)	◆ TERRY ELLIS (C) (D) (X) EASTWEST 64361/EEG	10
(22)	25	37	9	**WHO DO U LOVE** L.CAMPBELL,R.L.CAMPBELL,II,V.BENFORD)	◆ DEBORAH COX (C) (D) (M) (T) (X) ARISTA 1-2950	22
23	18	47	40	**TELL ME** ● B.P.WILSON (B.WILSON,A.LARRIEUX,D.BROWN)	◆ GROOVE THEORY (C) (D) (T) (X) EPIC 77961	9
24	33	48	9	**EVERYDAY & EVERYNIGHT** FUNKMASTER FLEX (M.BRYANT)	YVETTE MICHELLE (C) (D) (T) LOUD 64489/RCA	23
25	22	20	10	**YOU PUT A MOVE ON MY HEART** QUINCY JONES (R.TEMPERTON)	◆ QUINCY JONES INTRODUCING TAMIA (C) (D) (V) QWEST 17751/WARNER BROS.	20
(26)	59	—	2	**CAN'T BE WASTING MY TIME (FROM "DON'T BE A MENACE...")** B.J.THOMAS,BARRY LEVENSON,A.EVANS,J.AUSTIN,T.PATTERSON,G.DUNCAN (LOST BOYZ)	◆ MONA LISA FEAT. LOST BOYZ (C) (D) (T) ISLAND 854536	26
48	25	18	17	**DIGGIN' ON YOU** ● BABYFACE (BABYFACE)	◆ TLC (C) (D) (M) (T) (X) LAFACE 2-4115/ARISTA	2
18	28	28	7	**LET'S PLAY HOUSE** DAT NIGGA DAZ (MICHEL'LE,SNOOP DOGGY DOGG,KURUPT,DAT NIGGA DAZ,NATE DOGG)	◆ THA DOGG POUND FEATURING MICHEL'LE (C) (D) DEATH ROW 53230/INTERSCOPE	17
(29)	37	33	18	**YOU WANT THIS PARTY STARTED** SUMETHIN FOR THE PEOPLE,W.MAY,A.MCCLINTON,H.WRING,R.HOLDAY,C.WILSON,B.A.MCCLINTON,M.LORAX)	◆ SOMETHIN' FOR THE PEOPLE (C) (D) WARNER BROS. 17753	20
(30)	30	25	1	**DON'T GIVE UP (FROM "DON'T BE A MENACE...")** S.BROWN,D.LAWRENCE,(S.BROWN,D.LAWRENCE)	◆ ISLAND INSPIRATIONAL ALL STARS (C) (T) (X) ISLAND 854478	48
31	24	24	14	**STILL IN LOVE** B.MCKNIGHT (B.MCKNIGHT,B.BARNES)	◆ BRIAN MCKNIGHT (C) (D) MERCURY 856496	24
				★★★ Greatest Gainer/Airplay ★★★		
(32)	40	46	3	**A THIN LINE BETWEEN LOVE & HATE** R.TROUTMAN (R.POINDEXTER,R.POINDEXTER,J.MEMBERS)	H-TOWN (C) (D) JAC-MAC 17693/WARNER BROS.	32
(33)	36	—	2	**KEEP TRYIN'** B.P.WILSON (B.WILSON,A.LARRIEUX,L.LARRIEUX)	◆ GROOVE THEORY (C) (D) (T) EPIC 78197	37
36	26	26	10	**YOU REMIND ME OF SOMETHING** ● R.KELLY (R.KELLY)	◆ R. KELLY (C) (D) JIVE 42344	1
35	26	26	10	**FANTASY▲** M.CARPENTER,L.COMBS,M.CAREY,C.FRANTZ,T.WEYMOUTH,D.HALL,A.BELDEN,S.STANLEY)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 78034	5
28	53	18	26	**DANGER** P.F.CUTTIN,OUTLOUD (OUTLOUD,P.F.CUTTIN)	◆ BLAHZAY BLAHZAY (C) (T) (X) FADER 127049/MERCURY	28
37	32	18	18	**CRUISIN'** D'ANGELO (W.ROBINSON,M.TAPLIN)	◆ D'ANGELO (C) (D) (T) (X) EMI 58468	10
38	33	32	21	**ALREADY MISSING YOU** G.LEVERT,E.NICHOLAS,(G.LEVERT,E.T.NICHOLAS)	◆ GERALD LEVERT & EDDIE LEVERT, SR. (C) (D) EASTWEST 64374/EEG	7
				★★★ Greatest Gainer/Sales ★★★		
(39)	48	—	2	**MICROPHONE MASTER** EASY MO BEE (A.WESTON,W.HINES,O.HARVEY,JR.)	◆ DAS EFX (FEATURING MOBB DEEP) (C) (T) (X) EASTWEST 64309/EEG	39
40	36	29	19	**CELL THERAPY** ORGANIZED NOIZE (ORGANIZED NOIZE,P.BARNETT,S.BURTON,C.GIPP,W.KNIGHTON)	◆ GOODIE MOB (C) (D) (M) (T) LAFACE 2-4113/ARISTA	17
(41)	59	—	2	**WELCOME** ROCKWILDER,E.SERMON (E.SERMON,D.STINSON)	◆ ERICK SERMON (C) (D) (T) DEF JAM/RAL 577790/ISLAND	10
47	37	36	10	**HOOKED ON YOU** SOULSHOCK KARLIN (SOULSHOCK,A.MARTIN,K.JONES,K.KARLIN)	◆ SILK (C) (D) (T) (X) ELEKTRA 64359/EEG	17
18	33	36	20	**ANYTHING** ● JT.T.,JACKSON,T.JACKSON,T.JACKSON)	◆ 3T (C) (D) (T) MJJ 77913/550 MUSIC	36
(44)	NEW▶		1	**EVER SINCE YOU WENT AWAY** T.C.RILEY,(T.C.RILEY,TRACY LATTREL)	◆ ART N' SOUL (C) (D) NATURE BOY/BIG BEAT 98117/ATLANTIC	63
48	48	30	24	**BROKENHEARTED** ● K.CROUCH,K.JONES (K.CROUCH,K.JONES)	◆ BRANDY (C) (T) (X) ATLANTIC 87150	2
48	38	38	10	**GOIN' UP YONDER** ◆ M.C. HAMMER FEAT. ANGEL BURGESS & THE SAN JOSE COMMUNITY CHOIR C.TORRELL,M.C. HAMMER (W.HAWKINS,M.C. HAMMER)	(C) (D) GIANT 17717/WARNER BROS.	36
(47)	18	56	3	**GIVE ME THE NIGHT** R.DROSEMEYER (R.TEMPERTON)	◆ RANDY CRAWFORD (C) (T) (X) BLUEMOON 58090/ATLANTIC	47
53	47	37	17	**GANGSTA'S PARADISE (FROM "DANGEROUS MINDS")▲** D.RASHEED (A.IVEY,JR.,L.SANDERS,D.RASHEED,S.WONDER)	◆ COOLIO FEAT. L.V. (C) (D) MCA SOUNDTRACKS 55104/MCA	2
10	50	47	25	**SENTIMENTAL** D.AUSTIN,ID AUSTIN,C.WOLFE,D.COX)	◆ DEBORAH COX (C) (D) (M) (T) (X) ARISTA 1 2852	1
10	10	36	10	**HURRICANE** STUDIO TON (M.WHITEMORE,E.STEVENS,B.JONES,O.STEVENS,T.STEVENS)	◆ THE CLICK (C) (T) (X) SICK WID IT 43335/IVE	31
17	59	39	9	**JUST TAH LET U KNOW** E.WRIGHT (E.WRIGHT,A.TROTTER IV,R.PAGE)	EAZY-E (C) (D) (T) RUTHLESS 5532/RELATIVITY	30
(52)	55	18	10	**BEWARE OF MY CREW (FROM "A THIN LINE BETWEEN LOVE AND HATE")** SNOOP DOGG' (DOGG,U.HUTTON,R.GLEASON,STAMPS,T.SIMS,D.GENERY,C.WILLIAMS,T.H.TTON,L.BROADUS,T.BROWN)	◆ L.B.C. CREW FEAT. THAY D & SOUTH SENTRELL (C) (T) JAC-MAC 17729/WARNER BROS.	61
63	47	47	17	**YOUR HEART'S IN GOOD HANDS** N.M.WALDEN (D.WARREN)	◆ AL GREEN (C) MCA 55142	17
84	48	48	17	**TOO HOT** B.DOBBS (A.IVEY,JR.,B.DOBBS,G.BROWN)	◆ COOLIO (C) (D) (T) TOMMY BOY 7718	37
(55)	59	—	2	**ALL I NEED** DR. FREEZE (P.L.STEWART,S.SALTER,T.NKHEREANYE)	◆ JESSE POWELL (C) (T) (X) SILAS 56136/MCA	55
63	47	44	10	**THROW YOUR HANDS UP** M.THOMPSON,J.WILLIAMS,D.RASHEED,J.WILLIAMS,A.BLUE,A.EDWARDS,A.CRISS,L.SANDERS,S.WONDER)	◆ L.V. (C) (T) (X) TOMMY BOY 7699	17
61	61	18	17	**SORRY, I** W.DOWNING,R.RIDEOUT (W.DOWNING,R.RIDEOUT,A.CHRISTIAN)	◆ WILL DOWNING (C) MERCURY 852410	18
(58)	NEW▶		1	**EASTSIDE LB** WARREN G (T.D.WILLIAMS,N.WATTS,S.GREENE,H.REDD)	◆ TWINZ (C) (D) (T) G FUNK/RAL 577792/ISLAND	63
(59)	61	47	9	**LIKE MARVIN GAYE SAID (WHAT'S GOING ON)** SPEECH (M.GAYE,A.CLEVELAND,R.BENSON,SPEECH)	SPEECH (C) (T) (V) (X) CHRYSALIS 58494/EMI	48
63	54	55	10	**LOVE OF MINE** K.RYAN (K.RYAN)	◆ EARTH GYRLZ (C) (T) CAPITOL 58441	54
61	56	48	12	**I REMEMBER** TIM & BOB (N.MORRIS,W.MORRIS,S.STOCKMAN,T.KELLY,B.ROBINSON)	BOYZ II MEN (C) (D) (T) MOTOWN 860480	30
18	54	54	18	**LOOK WHAT YOU'VE DONE** T.PEREZ,K.PEREZ,IT.PEREZ,K.PEREZ,SABELLE)	◆ ASANTE (C) (M) (T) COLUMBIA 77908	47
(63)	48	61	7	**FUNKORAMA** R.NOBLE,(R.NOBLE,J.DAVIS,A.MUHAMMAD,M.TAYLOR,M.MORALES,D.ROBINSON,D.WIMBLEY)	◆ REDMAN (M) (T) INTERSCOPE 95681* AG	63
54	48	48	48	**HOW WE ROLL** MASS ORDER (M.VALENTINE,L.HILL,K.VENEY,E.HANES,M.DENNE,K.GOLD)	◆ THE BARRIO BOYZZ (C) SBK 58498/EMI	48
48	54	18	5	**GIMME YOURS** P.ROCK (AZ)	◆ AZ (C) (T) (X) EMI 58512	17
(66)	NEW▶		1	**AIN'T NOBODY** H.TUCKER (H.WOLINSKI)	◆ DIANA KING (C) (T) (X) WORK 78224	63
17	63	62	9	**LEFLAUR LEFLAH ESHKUSHKA** ◆ HELTAH SKELTAH AND O.G.C. AS THE FAB 5 T.MOORE,BABY PAUL,P.HENDRICKS,J.MCNAIR,J.BUSH,B.POWELL,S.PRICE,D.YATES)	(C) (T) DUCK DOWN 53223/PRORITY	63
89	18	62	17	**EAST 1999** D.J.U-NEEK (BONE,D.J.U-NEEK,TONY C)	◆ BONE THUGS-N-HARMONY (C) (D) (T) RUTHLESS 6332/RELATIVITY	48
18	17	18	10	**COLD WORLD** ◆ GENIUS/GZA FEATURING INSPEKTAH DECK RZA (R.DIGGS,G.GRICE,J.HUNTER,S.WONDER,E.DEBARGE)	(C) (T) GEFFEN 19391	63
(70)	NEW▶		1	**SPACE AGE** SMOKE ONE (P.SMITH,M.GOODWIN)	◆ EIGHTBALL & MJG (C) (D) (T) SUAVE 1545/RELATIVITY	10
(71)	NEW▶		1	**PHYSICAL FUNK** DOMINO (DOMINO)	◆ DOMINO (C) (D) (M) (T) OUTBURST/RAL 577794/ISLAND	10
47	65	18	18	**FUNNY HOW TIME FLIES** D.HALL (K.GREENE,D.HALL)	◆ INTRO (C) (T) ATLANTIC 87093	48
28	18	59	18	**I REFUSE TO BE LONELY** N.MARTINELLI,J.FRIEDMAN,J.FRIEDMAN,A.RICH,N.MARTINELLI,P.HYMAN)	PHYLLIS HYMAN (C) (D) PIR 1423/ZOO	18
(74)	28	—	2	**WHITE NORSE/NASTY DANCER** KILO,D.J.TAZ,C.DORSEY,(A.ROGERS,S.MCINTOSH,T.STAHL,J.GUILDBERG)	KILO (C) (T) WRAP 348/ICHIBAN	18
(75)	17	—	2	**UKNOWHOWWEDU** SKI (A.REED,A.WILLIS)	◆ BAHAMADIA (C) (M) (T) (X) CHRYSALIS 56517/EMI	48
18	18	28	9	**RIDIN' LOW** R.PREUSS (R."RIKKO"PREUSS,D.WILSON)	◆ L.A.D. FEATURING DARVY TRAYLOR (C) (D) (T) HOLLYWOOD 64004	70
17	48	63	47	**FAST LIFE** BUCKWILD (N.WILSON,A.BEST,N.JONES)	◆ KOOL G RAP (C) (T) COLD CHILLIN'/EPIC STREET 78081/EPIC	17
78	18	18	18	**I WANT YOU BACK** T.RILEY (T.RILEY,S.BLAIRE,K.ANDERSON)	◆ PURE SOUL (C) (D) (M) (T) (X) STEP SUN 98108/INTERSCOPE	26
(79)	NEW▶		1	**HAVE I NEVER** BABYFACE,D.SIMMONS (BABYFACE)	◆ A FEW GOOD MEN (T) LAFACE 2-4136*/ARISTA	28
10	63	63	18	**RUNNIN'** J.DEE (D.STEWART,T.HARDISON,E.WILCOX,J.YANCY)	◆ THE PHARCYDE (C) (T) (X) DELICIOUS VINYL 58483/CAPITOL	35
61	17	28	18	**THROW YOUR SET IN THE AIR** MUGGS (L.MUGGERUD,S.FREESE)	◆ CYPRESS HILL (C) (M) (T) (X) RUFFHOUSE 78042/COLUMBIA	63
(82)	63	54	6	**BROKEN LANGUAGE/HUSTLIN'** DR. (D.SMITH,T.PITTMAN,T.SMITH)	◆ SMOOTHE DA HUSTLER (C) (T) (X) PROFILE 5440	36
(83)	48	—	1	**SEXY** R.NEVILS,DUBIN (S.DUBIN,R.NEVILS,GARRETT)	◆ MAYSA (C) (T) (X) BLUE THUMB 3071/GRP	63
(84)	NEW▶		1	**FEELS LIKE THE FIRST TIME** N.HODGE (K.GREENE,N.HODGE)	◆ INTRO (C) (T) ATLANTIC 87080	63
(85)	NEW▶		1	**BABY, BABY, BABY** S.GRISSETTE,T.CHAPMAN (S.GRISSETTE,J.CAMPBELL,T.CHAPMAN,KENDRICK)	◆ JESSE (C) UNDERWORLD 58444/CAPITOL	18
18	17	17	17	**WINGS OF THE MORNING** J.SMITH,P.LEWIS (C.BAILEY,A.JONES,A.ISBELL,O.REDDING)	◆ CAPLETON (C) (D) (M) (T) AFRICAN STARR/RAL 577198/ISLAND	54
(87)	47	—	1	**HEINY HEINY** A.BARTLEY,C.SPENCER (A.BARTLEY,C.SPENCER,T.WEEKS)	◆ 95 SOUTH (C) (D) (T) (X) RIP-IT 9521	47
18	18	18	18	**DAMN THING CALLED LOVE** BABYFACE,JON B. (JON B.)	◆ AFTER 7 (C) (D) VIRGIN 38521	33
89	25	54	17	**SURRENDER** K.SWEAT,E.MCGAINE (K.SWEAT,E.MCGAINE,T.DUNCAN,A.CAGE)	◆ KUT KLOSE (C) (X) KEDA/ELEKTRA 64350/EEG	48
10	18	18	18	**INCARCERATED SCARFACES/ICE CREAM** RZA (R.DIGGS,C.WOODS)	◆ CHEF RAEKWON (C) (D) (T) LOUD 64426/RCA	37
17	63	18	17	**WHERE IS THE LOVE (FROM "DEAD PRESIDENTS")** S.GRISSETTE,M.FRANK,(R.MACDONALD,W.SALTER)	◆ JESSE & TRINA (C) UNDERWORLD 58504/CAPITOL	40
92	80	84	12	**WHAT'S UP STAR? (FROM "THE SHOW")** R.LAWRENCE,D.ANGELETTI,T.JACKSON,R.JASPER,R.LAWRENCE,D.ANGELETTI,B.WHITE,S.HUDMAN)	◆ SUGA (C) (D) (T) JAM/RAL 577432/ISLAND	17
93	85	77	15	**THE RIDDLER (FROM "BATMAN FOREVER")** PRINCE RAKEEM (C.SMITH,R.DIGGS,N.HEFTI)	◆ METHOD MAN (C) (D) (T) ATLANTIC 87100	61
18	59	73	17	**I NEED YOU TONIGHT** ◆ JUNIOR M.A.F.I.A. FEATURING AALIYAH DJ CLARK KENT (CHRITE,LITTLE KIM,ALLEYCO,C.JENT,P.RUSHEN,B.GEORGE,G.CHARLES,C.BEDEAU)	(C) (T) UNDEAD/BIG BEAT 98097/ATLANTIC	48
18	61	48	15	**PLAYA HATA** E-A-SKI CMT (G.HUSBAND,J.ELLIS,JR.,B.CALDWELL,E-A-SKI CMT)	◆ LUNIZ FEATURING TEDDY (C) (D) (T) NOO TRYBE 38517	61
89	18	68	9	**I SPECIALIZE** D.WHITTINGTON (M.SPEAKS,D.WHITTINGTON)	MICHAEL SPEAKS (C) (T) (X) MECCA DON/EASTWEST 64361/EEG	63
97	56	51	1	**MOVE YA BODY** DJ CLARK KENT (D.LEWIS,C.KENT,B.EASTWOOD,J.OSBORNE)	◆ MAD SKILLZ (C) (T) BIG BEAT 98100/ATLANTIC	30
18	59	48	17	**IT'S ALL ABOUT YOU** J.CORANTE,J.HARRIS (A.MARTIN,J.HARRIS,G.JAMES,J.CORANTE,M.HENDERSON,Q.D. III)	◆ ADINA HOWARD (C) (T) (X) MECCA DON/EASTWEST 64347/EEG	63
89	18	—	2	**COOLIE HIGH** JOCKO,SKI (S.WALLACE,S.WILDS,A.ROBERTS)	◆ CAMP LO (C) (T) PROFILE 5445	37
100	63	47	17	**CUTIE** J.MARTINEZ,S.GUY,(J.MARTINEZ,C.BROWN,C.SIMMONS,A.LADD,D.COVAY)	◆ RAW STILO (C) (T) (X) DNB 5812/2184M	48

◯ Records with the greatest airplay and sales gains this week. ◆Videoclip availability. ●Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. *Asterisk indicates catalog number is for cassette maxi single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi single availability. (T) Vinyl maxi single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1996, Billboard/BPI Communications.

THEDA SANDIFORD-WALLER'S

RHYTHM SECTION

NEW SCHOOL MEETS OLD SCHOOL: **Chantay Savage's** remake of **Gloria Gaynor's** inspirational anthem "I Will Survive" earns this week's Hot Shot Debut at No. 19 on Hot R&B Singles. "I Will Survive" ranks No. 1 in airplay at KSOL San Francisco, where assistant PD/music director **Jason Silva** says the record made an "immediate reaction, through the roof," in all demos. Believe it or not, Gaynor's original never topped the Hot R&B Singles chart, stalling at No. 4, although it did spend three weeks atop Hot 100 Singles in 1978 . . . **H-Town** (Jac-Mac/Warner Bros.) receives the Greatest Gainer/Airplay award for a second-consecutive week with a cover of "A Thin Line Between Love And Hate," **the Persuaders** record that many credit as being the first chart-topping domestic violence song. H-Town's first charting single since March 1995 jumps 40-32 . . . Other notable remakes on the Hot R&B Singles chart: **George Benson's** first No. 1 single, "Give Me The Night," is covered by **Randy Crawford** (Bluemoon/Atlantic) and moves 52-47; on the "Dead Presidents" soundtrack (Underworld/Capitol), newcomers **Jesse & Trina** revisit a song that was originally composed for **the 5th Dimension** but instead became **Roberta Flack & Donny Hathaway's** No. 1 single, "Where Is The Love."

GONE, BUT NOT FORGOTTEN: No surprise that **Easy-E's** (Ruthless/Relativity) posthumously released album, "Str8 Off Tha Streetz Of Muthaphu**in Compton," debuted at No. 1 on the Top R&B Albums. It also enters The Billboard 200 at No. 3. Eazy-E had one other No. 1 R&B album, 1993's EP "It's On (Dr. Dre) 187um Killa" (Ruthless/Relativity).

SMOOTH GROOVES: "Smooth Grooves: A Sensual Collection, Vol. 1" (Rhino) re-enters the Top R&B Albums chart (No. 96) one year after its Valentine's Day release. **Ron "Quick" Wiggins,** Rhino's manager of urban sales and marketing, believes the resurgence of old school can be attributed to boredom. "People are getting tired of the same thing, and it seems like everyone is sampling [the classics], so it makes sense that [consumers] want to hear the originals." Rhino just released volumes 5-7 of the "Smooth Grooves" series, all of which appear on Top R&B Albums at Nos. 46, 73, and 47, respectively.

Says **Tracey New,** Rhino manager of media relations, "People are excited about these albums because a lot of the songs, including A Taste Of Honey's 'Sukiyaki,' are available on CD for the first time." With radio increasingly expanding oldies rotations and the widespread availability of classic reissues, there appears to be no end in sight for retro's resurgence.

BUBBLING UNDER™ HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	3	**WHAT'S YO NAME** KENNETH MANGRAM (QWEST/WARNER BROS.)
2	2	3	**FOR REAL** JACKAL THE BEAR (UNION/WARLOCK)
3	7	2	**WHY YOU TREAT ME SO BAD** SHAGGY FEAT. GRAND PUBA (VIRGIN)
4	8	7	**REAL LIVE SH*T** REAL LIVE FEATURING K-DEF & LARRY-O (PIRATE/BIG BEAT)
5	16	2	**DARK SUN RIDERS** DARK SUN RIDERS (ISLAND)
6	—	1	**GIN & JUICE** DEVANTE (MCA SOUNDTRACKS/MCA)
7	6	4	**SO SENSITIVE** MAREE (GAMMA)
8	12	2	**GAMERS** CONSCIOUS DAUGHTERS (PRIORITY)
9	—	2	**BOUNCE IT Y'ALL** KIZZY ROCK (TOMMY BOY)
10	10	2	**CRIME SAGA** SHABAZZ THE DISCIPLE (PENALTY/TOMMY BOY)
11	9	9	**I GOT DAT FEELIN'** D.J. KOOL (CLR)
13	21	2	**WHERE DID WE GO WRONG** INCOGNITO (TALKIN LOUD/VERVE)
13	24	15	**SOME ENCHANTED EVENING** THE TEMPTATIONS (MOTOWN)
14	5	14	**LIVIN' PROOF** GROUP HOME (PAYDAY/LONDON/ISLAND)
15	23	10	**THE CLOSER I GET TO YOU** FOURPLAY (WARNER BROS.)
16	3	9	**SOMETIMES I MISS YOU SO MUCH** PM DAWN (GEE STREET/ISLAND)
17	15	26	**WASSUP, WASSUP!** A TOWN PLAYERS (PREMEDITATED/WB)
18	—	1	**GEORGY PORGY** 3*D (TRISTAR/COLUMBIA)
19	—	1	**BE MY LOVER** LA BOUCHE (RCA)
20	17	5	**HANDS IN THE AIR** DOUG E. FRESH (GEE STREET/ISLAND)
21	—	1	**MONEY MAIO (FALLIN' IN LOVE)** SLOW PAIN (THUMP)
22	—	12	**LIFE GOES ON** DTR CLIQUE (ALL NET)
23	24	4	**SAFE SEX, NO FREAKS** FUNKMASTER FLEX & THE GHETTO CELEBS (WREDO)
24	—	2	**LAP DANZ** TOP SECRET (BELLMARK)
25	21	15	**BANKHEAD BOUNCE** DIAMOND FEAT. D-ROC (EASTWEST/EEG)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

R&B

TOO SHORT

(Continued from page 27)

and Kool Ace.

"Gettin' It," which features George Clinton and members of Parliament/Funkadelic, will go out to the same list of rap mixers on March 4. On March 18, it will be serviced to rhythm-crossover outlets.

The album will follow on April 16 or 30, depending on how quickly the singles penetrate the marketplace. Prior to the album's release, print ads will appear in black teen magazines and ad spots will air on the Box. In anticipation of a substantial demand for "Album Number Ten," Jive will sponsor midnight sales in several locations the night before the album is officially released.

To develop maximum visibility for Short and "Album Number Ten," Jive is planning an extensive national promotional tour. "Being that this is his last record, he really wants to get out there and just shake hands with everybody who ever supported him," says Jive marketing manager Cheryl Brown.

A tour will begin on the West Coast the week before the album drops and then move to the Southwest, Midwest, and East Coast.

The label is also planning two retirement roasts: one scheduled to be in Atlanta; the other in Los Angeles.

"We're going to be congratulating him on reaching the milestone of ten albums and also laying the player to rest," Brown says. "So maybe he'll get a gold Rolex or something."

Other possible promotional events include bowling and pool parties in conjunction with various radio stations.

Lunch Goodies. Qwest vocalist Tevin Campbell spends time with Atlantic artist Gerald Albright prior to the saxophonist's performance at the Black and Gold Founders Day luncheon hosted recently by Alpha Phi Alpha fraternity at the Wyndham Hotel in Los Angeles.

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Hot Rap Singles™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ ★ **No. 1** ★ ★ ★	
1	1	1	11	**TONITE'S THA NIGHT** ● (C) (D) (M) (T) RUFFHOUSE 78695/COLUMBIA	◆ KRIS KROSS 5 weeks at No. 1
2	2	2	8	**FU-GEE-LA** (C) (M) (T) (X) RUFFHOUSE 78195/COLUMBIA	◆ FUGEES
(3)	4	—	2	**GET MONEY** (C) (T) (X) BIG BEAT 98097/AG	◆ JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.
4	3	3	14	**HEY LOVER** ▲ (C) (M) (T) (X) DEF JAM/RAL 577494/ISLAND	◆ LL COOL J
				★ ★ ★ **Greatest Gainer** ★ ★ ★	
(5)	41	—	2	**MICROPHONE MASTER** (C) (T) (X) EASTWEST 64[illegible]/EEG	◆ DAS EFX (FEATURING MOBB DEEP)
(6)	6	5	20	**DANGER** (C) (T) (X) KADER 127049/MERCURY	◆ BLAHZAY BLAHZAY
7	5	4	19	**CELL THERAPY** (C) (D) (M) (T) LAFACE 2-4113/ARISTA	◆ GOODIE MOB
8	7	6	7	**LET'S PLAY HOUSE** (C) (D) DEATH ROW/INTERSCOPE 53230/PRIORITY	◆ THA DOGG POUND FEAT. MICHEL'LE
(9)	19	24	10	**BEWARE OF MY CREW** (C) (D) (T) (X) JAC MAC 12722/WARNER BROS.	◆ L.B.C. CREW FEAT. TRAY D AND SOUTH SENTRELL
10	8	7	27	**GANGSTA'S PARADISE (FROM "DANGEROUS MINDS")** ▲[2] (C) (D) MCA SOUNDTRACKS [illegible]/MCA	◆ COOLIO FEAT. L.V.
11	9	8	9	**JUST TAH LET U KNOW** (C) (D) (T) (X) RUTHLESS 5556/RELATIVITY	◆ EAZY-E
(12)	18	—	2	**WELCOME** (C) (D) (T) (X) DEF JAM/RAL 577791/ISLAND	◆ ERICK SERMON
13	10	9	13	**LEFLAUR LEFLAH ESHKUSHKA** (C) (T) DUCK DOWN 59223/PRIORITY	◆ HELTAH SKELTAH AND O.G.C. AS THE FAB 5
14	13	12	15	**HURRICANE** (C) (T) (X) SICK WID' IT 42335/JIVE	◆ THE CLICK
15	11	11	10	**GOIN' UP YONDER** (C) (D) GIANT 57[illegible]/WARNER BROS.	◆ M.C. HAMMER FEAT. ANGEL BURGESS & THE SAN JOSE COMMUNITY CHOIR
(16)	23	26	10	**COLD WORLD** (C) (T) GEFFEN 19391	◆ GENIUS/GZA FEATURING INSPEKTAH DECK
17	14	13	13	**RIDIN' LOW** (C) (D) (M) (T) HOLLYWOOD 64004	◆ L.A.D. FEATURING DARVY TRAYLOR
18	15	15	7	**FUNKORAMA** (M) (T) INTERSCOPE 95691/AG	◆ REDMAN
19	16	16	19	**THROW YOUR SET IN THE AIR** (C) (M) (T) (X) RUFFHOUSE 78042/COLUMBIA	◆ CYPRESS HILL
20	12	10	11	**TOO HOT** (C) (T) (X) TOMMY BOY [illegible]	◆ COOLIO
21	17	14	23	**FAOES EM ALL** (C) (D) (M) (T) ROWDY 3 5042/ARISTA	◆ JAMAL
(22)	25	38	4	**UKNOWHOWWEDU** (C) (M) (T) (X) CHRYSALIS 58617/EMI	◆ BAHAMADIA
23	21	20	15	**BROKEN LANGUAGE/HUSTLIN'** (C) (T) (X) PROFILE 5440	◆ SMOOTHE DA HUSTLER
(24)	**NEW▶**		1	**EASTSIDE LB** (C) (D) (T) (X) G-FUNK/RAL 577792/ISLAND	◆ TWINZ
25	20	19	12	**FAST LIFE** (C) (T) COOL CHILLIN'/EPIC STREET 78081/EPIC	◆ KOOL G RAP
26	24	17	11	**EAST 1999** (C) (D) (T) (X) RUTHLESS 6332/RELATIVITY	◆ BONE THUGS-N-HARMONY
(27)	28	21	12	**I NEED YOU TONIGHT** (C) (T) UNDEAD/BIG BEAT 98097/AG	◆ JUNIOR M.A.F.I.A. FEAT. AALIYAH
28	22	18	15	**THE RIDDLER (FROM "BATMAN FOREVER")** (C) (D) (T) ATLANTIC 87100	◆ METHOD MAN
(29)	36	29	4	**MOVE YA BODY** (C) (T) BIG BEAT 98100/AG	◆ MAD SKILLZ
30	29	28	27	**JEEPS, LEX COUPS, BIMAZ & BENZ** (C) (M) (T) [illegible]/MCA	◆ LOST BOYZ
31	26	23	17	**WINGS OF THE MORNING** (C) (D) (M) (T) AFRICAN SQUIRREL 57719/ISLAND	◆ CAPLETON
32	27	22	19	**INCARCERATED SCARFACES/ICE CREAM** (C) (D) (T) (X) 60UD 64426/RCA	◆ CHEF RAEKWON
(33)	38	39	5	**COOLIE HIGH** (C) (T) PROFILE 5445	◆ CAMP LO
34	30	33	8	**GIMME YOURS** (C) (T) (X) EMI 58512	◆ AZ
35	33	37	5	**WHITE HORSE/NASTY DANCER** (C) (T) WRAP 4[illegible]/CHAMAN	◆ KILO
36	32	27	22	**Y'ALL AIN'T READY YET** (C) (T) BIG BOY 3-[illegible]/JIVE	◆ MYSTIKAL
37	37	30	14	**RETURN OF DA LIVIN' DEAD** (C) (D) (T) (X) GIANT [illegible]/WARNER BROS.	◆ THE O.O.C.
38	34	34	13	**WREKONIZE/SOUNO BWOY BURIAL** (M) (T) (X) WRECK 2D161/NERVOUS	◆ SMIF-N-WESSUN
39	39	35	15	**PLAYA HATA** (C) (D) (T) (X) TRYBE 38517	◆ LUNIZ FEATURING TEDOY
(40)	**NEW▶**		1	**SPACE AGE** (C) (D) (T) (X) [illegible] 1545/RELATIVITY	◆ EIGHTBALL & MJG
41	31	25	19	**RUNNIN'** (C) (T) (X) DELICIDUS VINYL 58483/CAPITOL	◆ THE PHARCYDE
42	42	40	11	**WHAT'S UP STAR? (FROM "THE SHOW")** (C) (D) (T) (X) MERCURY 57432/ISLAND	◆ SUGA
43	35	31	17	**LAST DAYZ** (C) (T) (X) DEF JAM/RAL 577114/ISLAND	◆ ONYX
(44)	**NEW▶**		1	**WHY YOU TREAT ME SO BAD** (C) (T) (X) VIRGIN 38529	◆ SHAGGY FEAT. GRAND PUBA
(45)	47	48	4	**REAL LIVE SH*T** (C) (T) (X) BIG BEAT 98113/AG	◆ REAL LIVE FEAT. K-DEF & LARRY-O
(46)	**NEW▶**		1	**DARK SUN RIDERS** (C) (D) (T) ISLAND [illegible]	◆ DARK SUN RIDERS FEAT. BROTHER J
47	40	32	35	**ONE MORE CHANCE/STAY WITH ME** ▲ (C) (D) (M) (T) BAD BOY 7 903[illegible]/ARISTA	◆ THE NOTORIOUS B.I.G.
(48)	**RE-ENTRY**		25	**HOW HIGH (FROM "THE SHOW")** ● (C) (D) (T) (X) DEF JAM/RAL 577924/ISLAND	◆ REDMAN/METHOD MAN
49	48	46	3	**FOR REAL** (C) (T) (X) UNION 189/WARLOCK	JACKAL THE BEAR
50	43	36	33	**SUGAR HILL** ● (C) (T) (X) EMI 58481	◆ AZ

◯ Records with the greatest sales gains this week. ◆Videoclip availability. ●Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1996, Billboard/BPI Communications, and SoundScan, Inc.

Billboard® TOP R&B ALBUMS™

FOR WEEK ENDING FEB. 17, 1996

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ No. 1/Hot Shot Debut ★ ★ ★		
(1)	NEW▶		1	**EAZY-E** RUTHLESS 5504*/RELATIVITY (10.98/16.98) 1 week at No. 1	STRB OFF THA STREETZ OF MUTHAFHU**IN COMPTON	1
2	1	1	12	**SOUNDTRACK** ▲⁴ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
3	2	2	12	**R. KELLY** ▲² JIVE 41579* (10.98/16.98)	R. KELLY	1
4	4	3	4	**SOUNDTRACK** ISLAND 524146* (10.98/16.98)	DON'T BE A MENACE TO SOUTH CENTRAL...	3
5	3	4	4	**KRIS KROSS** RUFFHOUSE 67441*/COLUMBIA (9.98 EQ/15.98)	YOUNG, RICH AND DANGEROUS	1
(6)	6	6	11	**LL COOL J** ▲ DEF JAM/RAL 523845*/ISLAND (10.98/17.98)	MR. SMITH	4
				★ ★ ★ Greatest Gainer ★ ★ ★		
(7)	11	12	31	**O'ANGELO** ▲ EMI 32629 (10.98/15.98)	BROWN SUGAR	5
8	7	5	18	**MARIAH CAREY** ▲⁴ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
9	5	—	2	**THE O.O.C.** GIANT 24627/WARNER BROS. (10.98/16.98)	HELTER SKELTER	5
10	9	7	15	**THA DOGG POUND** ▲¹ DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1
(11)	10	11	21	**SOLO** ● PERSPECTIVE 549017/A&M (9.98/15.98)	SOLO	10
12	8	8	13	**QUINCY JONES** ● QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	6
(13)	12	9	29	**MONICA** ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	7
14	13	10	13	**GOOOIE MOB** LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD	8
15	14	13	23	**FAITH EVANS** ● BAD BOY 73003*/ARISTA (10.98/15.98)	FAITH	2
16	15	14	29	**XSCAPE** ▲ SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	3
(17)	18	19	29	**BONE THUGS-N-HARMONY** ▲² RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
18	19	21	14	**EIGHTBALL & MJG** ● SUAVE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	2
(19)	20	16	64	**TLC** ▲⁹ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
20	17	17	13	**THE CLICK** SICK WID' IT 41562/JIVE (10.98/15.98)	GAME RELATED	3
(21)	21	26	24	**JUNIOR M.A.F.I.A.** UNDEAS/BIG BEAT 92614*/AG (10.98/15.98)	CONSPIRACY	2
22	16	15	13	**VARIOUS ARTISTS** LOUD 66805*/RCA (10.98/15.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK	15
(23)	25	24	48	**MYSTIKAL** BIG BOY 41581/JIVE (10.98/15.98) HS	MIND OF MYSTIKAL	14
24	22	22	19	**GERALD LEVERT & EDDIE LEVERT, SR.** ● EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	2
25	23	18	14	**GENIUS/GZA** ● GEFFEN 24813* (10.98/15.98)	LIQUID SWORDS	2
26	24	20	9	**IMMATURE** MCA 11385* (9.98/15.98)	WE GOT IT	14
27	26	29	29	**JODECI** ▲ UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	1
28	28	27	13	**COOLIO** TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	15
29	27	28	12	**SILK** ELEKTRA 61849/EEG (10.98/16.98)	SILK	10
30	32	23	9	**SPICE 1** JIVE 41583 (10.98/15.98)	199D SICK	3
31	33	31	3	**THE TONY RICH PROJECT** LAFACE 26022/ARISTA (10.98/15.98)	WORDS	31
32	30	25	17	**JANET JACKSON** ▲² A&M 540399* (11.98/17.98)	DESIGN OF A DECADE 1986/1996	4
33	29	33	15	**GROOVE THEORY** EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY	14
34	34	32	14	**CYPRESS HILL** ▲ RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)	3
(35)	42	39	14	**VARIOUS ARTISTS** NO LIMIT 53993*/PRIORITY (12.98/18.98)	DOWN SOUTH HUSTLERS	13
36	38	37	26	**BRIAN MCKNIGHT** ● MERCURY 528280 (10.98 EQ/16.98)	I REMEMBER YOU	4
37	37	44	27	**RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER)** ● LOUD 66663*/RCA (10.98/16.98)	ONLY BUILT 4 CUBAN LINX...	2
38	31	30	13	**PHYLLIS HYMAN** PIR 11040/ZOO (10.98/16.98)	I REFUSE TO BE LONELY	12
				★ ★ ★ Pacesetter ★ ★ ★		
(39)	61	66	71	**BRANOY** ▲¹ ATLANTIC 82612/AG (9.98/15.98)	BRANDY	6
(40)	50	41	16	**S.O.S. BAND** TABU 530594/MOTOWN (7.98/11.98)	THE BEST OF S.O.S. BAND	27
41	36	34	14	**ERICK SERMON** DEF JAM/RAL 529286*/ISLAND (10.98/16.98)	DOUBLE OR NOTHING	6
(42)	53	60	27	**AL GREEN** THE RIGHT STUFF 80800/CAPITOL (10.98/16.98)	GREATEST HITS	34
43	35	40	6	**JERALD DAEMYON** QRP 9829 (10.98/16.98) HS	THINKING ABOUT YOU	35
44	44	47	11	**GROUP HOME** PAYDAY/FFRR 124079*/ISLAND HS	LIVIN' PROOF	34
(45)	58	67	62	**MARY J. BLIGE** ▲³ UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1
46	45	—	2	**VARIOUS ARTISTS** RHINO 71863/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLCTION, VOL. 5	45
(47)	56	—	2	**VARIOUS ARTISTS** RHINO 71865/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 7	47
48	40	35	12	**TERRY ELLIS** EASTWEST 61857/EEG (10.98/16.98) HS	SOUTHERN GAL	27
49	43	46	13	**WILL DOWNING** MERCURY 528755 (10.98 EQ/16.98)	MOODS	23
50	39	42	13	**TOP AUTHORITY** TRAK 72668/SOLAR (10.98/16.98)	RATED G	16
51	55	43	19	**SOUNDTRACK** ● UNDERWORLD 32438/CAPITOL (10.98/16.98)	DEAD PRESIDENTS	1
52	47	56	12	**VARIOUS ARTISTS** DANGEROUS 41573/JIVE (10.98/15.98)	DON'T TRY THIS AT HOME	23
53	59	56	65	**SADE** ▲² EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
54	47	38	10	**EAZY-E** RUTHLESS 50544/PRIORITY (10.98/16.98)	ETERNAL E	19
55	51	48	61	**KIRK FRANKLIN AND THE FAMILY** ▲ GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
56	52	45	15	**FAT JOE** VIOLATOR 1239*/RELATIVITY (10.98/16.98)	JEALOUS ONE'S ENVY	7
57	57	—	2	**MAZE FEATURING FRANKIE BEVERLY** THE RIGHT STUFF 35885/CAPITOL (11.98/17.98)	ANTHOLOGY	57
58	49	51	47	**2PAC** ▲ INTERSCOPE 92399*/AG (10.98/16.98)	ME AGAINST THE WORLD	1
59	46	36	13	**BOYZ II MEN** MOTOWN 530584* (10.98/16.98)	THE REMIX COLLECTION	15
(60)	68	69	43	**SOUNDTRACK** ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
(61)	72	58	75	**BOYZ II MEN** ▲⁵ MOTOWN 530323 (10.98/16.98)	II	1
62	63	59	12	**5TH WARD BOYZ** RAP-A-LOT 40758/VIRGIN (9.98/15.98)	RATED G	35
63	48	50	12	**THE PHARCYOE** DELICIOUS VINYL 35102*/CAPITOL (9.98/15.98)	LABCABINCALIFORNIA	17
64	60	49	15	**ONYX** JMJ/RAL 529265*/ISLAND (10.98/16.98)	ALL WE GOT IZ US	2
(65)	73	77	106	**WU-TANG CLAN** ▲ LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
66	54	64	14	**INTRO** ATLANTIC 82662/AG (10.98/15.98)	NEW LIFE	16
67	66	61	26	**SOUNDTRACK** ▲ DEF JAM/RAL 529021*/ISLAND (10.98/16.98)	THE SHOW	1
68	67	68	73	**THE NOTORIOUS B.I.G.** ▲⁷ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
(69)	79	80	16	**PURE SOUL** STEP SUN/INTERSCOPE 92638/AG (10.98/16.98) HS	PURE SOUL	33
70	65	70	34	**WILLIAM BECTON & FRIENDS** WEB 9145/INTERSOUND (9.98/13.98) HS	BROKEN	25
71	77	62	31	**LUNIZ** ● NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA	1
(72)	81	71	17	**KRS-ONE** JIVE 41570* (10.98/15.98)	KRS-ONE	2
73	75	—	2	**VARIOUS ARTISTS** RHINO 71864/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 6	73
74	84	79	28	**SOUNDTRACK** ▲³ MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	2
75	71	57	17	**AZ** EMI 32631* (10.98/15.98)	DOE OR DIE	1
76	64	55	33	**MICHAEL JACKSON** ▲⁹ EPIC 59000* (23.98 EQ/36.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
77	76	53	13	**C-BO** AWOL 7199 (9.98/14.98)	BEST OF C-BO	35
78	74	76	15	**FROST** RUTHLESS 1504*/RELATIVITY (10.98/16.98) HS	SMILE NOW, DIE LATER	36
79	86	85	11	**VARIOUS ARTISTS** TOMMY BOY 1139 (11.98/15.98)	MTV PARTY TO GO VOLUME 8	46
80	80	91	17	**DEBORAH COX** ARISTA 18781 (10.98/15.98) HS	DEBORAH COX	25
81	82	65	13	**3T** MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98) HS	BROTHERHOOD	65
82	91	99	4	**KILO** WRAP 8147/ICHIBAN (10.98/15.98)	GET THIS PARTY STARTED	82
83	90	83	13	**AL GREEN** MCA 11350 (10.98/16.98)	YOUR HEART'S IN GOOD HANDS	57
84	94	73	13	**JAMAL** ROWDY 37008/ARISTA (10.98/15.98) HS	LAST CHANCE, NO BREAKS	37
(85)	99	92	34	**MOBB DEEP** ● LOUD 66480*/RCA (9.98/15.98)	THE INFAMOUS	3
86	88	82	168	**KENNY G** ▲¹⁰ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
87	70	52	13	**VARIOUS ARTISTS** MERGELA 72667/SOLAR (10.98/16.98)	ONE MILLION STRONG	36
88	96	89	85	**BONE THUGS-N-HARMONY** ▲² RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
89	93	90	26	**VARIOUS ARTISTS** ● TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	33
90	69	78	28	**TRU** NO LIMIT 53983*/PRIORITY (10.98/15.98) HS	TRUE	25
91	89	87	28	**BUJU BANTON** LOOSE CANNON 524119*/ISLAND (10.98/14.98) HS	'TIL SHILOH	27
(92)	RE-ENTRY		3	**GHETTO TWINZ** BIG BOY 20 (9.98/14.98)	SURROUNDED BY CRIMINALS	66
93	92	63	16	**SHAI** GASOLINE ALLEY 11176/MCA (10.98/15.98)	BLACKFACE	15
94	97	97	17	**OAS EFX** EASTWEST 61829*/EEG (10.98/15.98)	HOLD IT DOWN	4
95	87	100	16	**THE TEMPTATIONS** MOTOWN 530568 (10.98/16.98)	FOR LOVERS ONLY	43
(96)	RE-ENTRY		38	**VARIOUS ARTISTS** RHINO 71859/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 1	33
97	95	96	95	**SNOOP DOGGY DOGG** ▲⁴ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
98	98	84	29	**AFTER 7** ● VIRGIN 40547 (10.98/16.98)	REFLECTIONS	7
99	83	74	9	**BAY AREA PLAYAZ** ANONYMOUS 1002 (9.98/15.98)	BAY AREA PLAYAZ	44
(100)	RE-ENTRY		25	**SOUTH CIRCLE** SUAVE 1518*/RELATIVITY (9.98/16.98)	ANOTHA DAY ANOTHA BALLA	8

○ Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units (250,000 for EPs) ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. ©1996, Billboard/BPI Communications, and SoundScan, Inc.

Give A Little Time To Latest Single From Gabrielle

Dance TRAX

by Larry Flick

GROOVIN' WITH GABRIELLE: Get ready for the return of **Gabrielle**. The spicy ingenue who turned heads a while back with the top 40 crossover gem "Dreams" previews her still-untitled second album with "Give Me A Little More Time," a funk-fueled smoothie produced by **the Boilerhouse Boys**.

Miles above "Dreams" in song quality, this Go! Beat singie shows Gabrielle in more flexible voice. The woman has clearly been working overtime on expanding her range and developing a unique approach to phrasing—and it shows. She's still got the street in her, to be sure, but this jam could easily broaden her reach beyond kids in the clubs and on the corner. The album mix surrounds her in Motown-styled echo, horns, and handclaps, with playful results.

Meanwhile, **Talvin Singh**, **Ashley Beadle**, and **Buckwild** take turns at fashioning rhythms that render the song ripe for club consumption. Singh's mix teeters somewhere between funk and trip-bop, with mind-numbing results, while Beadle gives acid-jazz aficionados something to smile about with an interpretation that is plush with wriggling percussion and nimble guitar work. Perfect for rocking back and forth in an elevated state of groove bliss.

Buckwild gives "Give Me A Little More Time" its best shot at mainstream play by underlining the melody with jeep-friendly bass and keyboards that flesh out the song to the effect of **Faith Evans** or **Brandy**. We could have lived without the uncredited, utterly useless rap addition during the break, but we're quibbling. Quite frankly, this record is da *bomb*! It leaves us optimistic that Gabbie will not face the dreaded sophomore slump.

HEARD'S SCENERY: After years of happily cruising in the eternally chilled and sophisticated lane of the international club highway, producer/composer **Larry Heard** is ready for a much-deserved shift into the above-ground fast lane. Of course, the producer/composer/musician insists upon doing it fully on his own terms. Visit his glorious new "Sceneries Not Songs" disc for ample evidence.

Due this month on Chicago's independent MIA Music Group, the album basks in the firm rhythms that one would come to expect from Heard (whom many know as onetime MCA artist **Mr. Fingers**) while introducing plush R&B and jazz flavors that are executed with an ambient flair. In many ways, you can call it cocktail music for the refined, more brainy rhythm music fan. But at all costs, do not call it an abandonment of club culture. "Crystal Fantasy" and "Technocentric" are examples of the set's carefully constructed bridge between clubland and AC territory. The vibe is in there, kids. But a man's gotta grow, right?

"The truth is that I started my career as an R&B artist—and I do feel that there has always been that tone to a lot of my past records," Heard says, his normally shy whisper rising to full-bodied assertion. He is wisely coming straight-up in his intention to flesh out his musical palette—without forgoing the sound that has long been the bread and butter of his career.

"In the end, I want and need to work compieteiy free of restrictions," he says. "I feel that I deserve the right to make a dance record *and* have the opportunity to produce or write an R&B song with an artist like **Chaka Khan**."

For those who want a pleasant journey back in time, La Casa Records has compiled the two-CD "Classic Fingers," which offers the best of Heard's house-leaning recordings. Do a comparative listen with "Sceneries Not Songs," and you will see that the stylistic transition Heard is navigating is not at all abrupt. In fact, there are very clear and strong threads linking the classic "Closer" to the new "Romantic Sway" or "Forbidden." It is an essential opportunity to bear witness to the growth of this important and ultimately influential artist.

SPREADING JOI: Although New York's EightBall Records is still mining singles from **Joi Cardwell's** glorious debut, "The World Is Full Of Trouble," the beloved diva is entrenched in writing and recording material for her next album.

"You know, I gotta keep on moving, honey," Cardwell says with a chuckle. "I've worked too hard to build this kind of momentum just to let things alow down."

Tentatively titled "A Change Of Seasons," the album will once again show Cardwell smartly serving vigorous house fare à la her worldwide smash hits "Jump For Joi," "Troubie," and "Love And Devotion," as well as dreamy funk, jazz, and soul that utilizes the softer shades of her alto vocal range. Among the cuts in the can are "Run To You," a collaboration with the gifted **Marques Wyatt**, and "Turn Back Time," a tune she wrote with rising young musician/composer **Michael Cruz**.

"I think that song has the potential to be a major anthem," Cardwell says. "It's all about crossing that threshold from youth to adulthood. It's an experience I feel like I've had myself over the iast year or so."

When she is not in the studio, Cardwell is gigging, and she has just returned from a tour of the Far East. She will soon be stomping in support of the next singie from her debut, "You Got To Pray," a church-vibed throwdown that has been fiercely remixed by **Spike** and **Bluejean**. Our hopes are high for the future of this wonderfully talented artist.

ON THE BEAT: We are pleased to report that **Sylvia**, the young unsigned singer over whom we have waxed poetic (Dance Trax, Biliboard, Oct. 14, 1995) has secured a contract with the U.K.'s mighty deConstruction Records. Recording of her first album will commence shortly, with producers still being determined and a batch of new tunes still under construction.

The 24-year-old budding ambient-funk chanteuse, who conjures up fond vocal comparisons to **Sade** and **Des'ree**, is still available for signing in the States—a status that we think will change shortly after the album is completed and deConstruction begins to work its marketing and promotional magic.

Speaking of divas with a left-fieid flair, world-beat dynamo **Angelique Kidjo** is scant moments away from issuing her third Mango/Island coilection, "Fifa." Due on March 19, the set was produced by her hubby, **Jean Hebrail**, and it features her first English-language performances on several cuts. (She usually sings in French or Fons, the native language of her homeland in Ouidah, Benin.) As a result, such songs as the wickediy infectious anthem "Sound Of The Drums" are quite accessible to mainstream ears. Of course, the open programming minds of club jocks embraced the wonderfully quirky Kidjo long ago, making dancefloor staples of the jams "Batonga" and "Wé-Wé." We are still awaiting word on who will tweak the new tribalistic first single, "Wombo Wombo."

If you prefer your Euro-NRG with an ethereal spaciousness, "I Never Needed" by **Alexia Phillips** bas the required ingredients to lift you to dreamy new heights of twirling. Phillips has a soft vocal demeanor that wraps around **Chris Phillips'** well-cushioned groove like sheer, gauzy fabric—a performance that is contrasted by a gravelly male rap during the verses. The challenge to not overpower her voice is, for the most part, handled with gentle, careful bands by **Chris Cox**, **Eric Kupper**, and **Ron Hester**. Kupper fares the best here, delivering a mix that provides a steady, easily programmable groove that emphasizes Alexia's strongest momenta. Meanwhile, Hester's mix is hard'n'dubby and Cox's version cruises at a cute house clip that degenerates into a hip-hop breakdown that is a tad too derivative of "I'm Ready" by **Size 9**. In all, one of the brighter spots on tip sheet Dance Music Authority's kicky compilation on Interhit Records.

HOT TIMES: As much as we dig ferreting out interesting new music, sometimes we just want to regress hack to da good ol' days. When that urge hits (and if VH1 isn't airing its fab reruns of "American Bandstand"), we look no further than the latest from Hot Productions. The Miami-based indie is fast becoming the Rhino of dance music, unearthing music tbat will give a festive jolt to even the most thorough listener.

Hot hits hard this month with "High Energy, Volume Two," a veritabie kitsch-fest over two CDs. The memories dredged up hy "Jump Shout" by Lisa and "Shoot Your Shot" by the late Divine are too scandalous to share. Listen and relive on your own.

And while you're at it, dip into "The Best Of Armant," which traces the hrief hut amusing reign of the Ray **Martinez** act. Worth the money if only for a chance to hear the deliciously melodramatic "If There's Love" and the sprawling, string-soaked "Hazy Shades Of Love."

Finaiiy, we are almost ashamed to admit spending so much time with "The Best Of John Travolta," a disc that comprises his two mid-'70s albums, with "Greased Lightning" and "Sandy" from the soundtrack to "Grease" tossed in for good measure. Yeah, it's got "Let Her In," but it also has unflinching covers of the **Captain & Tennille** tune "Easy Evil" and **Jennifer Warren's** "Right Time Of The Night." Camp for *days*. And we will not even address the cover photos. You have to gag on that for yourself.

Who Deborah Loves. Arista ingenue Deborah Cox chills on the set of the videoclip for her new single, "Who Do U Love," which was lensed by director Brett Ratner on the Paramount Studios lot in Los Angeles. Sporting house-smart post-production by David Morales, the single is quickly gathering support from club DJs and is No. 8 on Billboard's Club Play chart this week. Shown, from left, are Cox, Ratner, and Elizabeth Bailey, VP of video production for Arista.

Lending A Helping Hand. Executives at New York's Strictly Rhythm Records recently toasted the success of its "Pride 95" album. Designed to celebrate the visibility and creative contributions of gays and lesbians to the club community, the multi-act compilation raised more than $20,000 for AIDS relief and research organizations around the world. Among the groups receiving donations were the Hetrick-Martin Institute, the London Lighthouse, and God's Love We Deliver. Pictured, from left, are Gladys Pizarro, VP of A&R, Strictly Rhythm; Mark Finkelstein, president, Strictly Rhythm; and Bari G., VP of promotion, Strictly Rhythm.

Billboard. HOT Dance Breakouts

FOR WEEK ENDING FEB. 17, 1996

CLUB PLAY

1. **DON'T STOP (WIGGLE WIGGLE)** THE OUTHERE BROTHERS AUREUS
2. **JUSTIFY** THE GIRL NEXT DOOR STRICTLY RHYTHM
3. **STRANGE WORLD** KE RCA
4. **GIVE ME THE NIGHT** RANDY CRAWFORD BLUEMOON
5. **INSIDE OUT** CULTURE BEAT 550 MUSIC

MAXI-SINGLES SALES

1. **PHYSICAL FUNK** DOMINO OUTBURST
2. **DON'T FALL IN LOVE** BYRON STINGILY NERVOUS
3. **FEELS LIKE THE FIRST TIME** INTRO ATLANTIC
4. **LET'S GET INTO IT** JOINT VENTURE STRICTLY RHYTHM
5. **DARK SUN RIDERS** DARK SUN RIDERS FEATURING BROTHER J ISLAND

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

Billboard® HOT DANCE MUSIC™

FOR WEEK ENDING FEB. 17, 1996

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★★ No. 1 ★★★	
1	2	3	10	**THE LOVER THAT YOU ARE** JELLYBEAN 2506 — 1 week at No. 1 — PULSE FEAT. ANTOINETTE ROBERSON
2	3	4	10	**DAY BY DAY** CASUAL 234 — DAJAE
3	8	14	6	**ENERGY** AQUA BOOGIE/WING 852637/MERCURY — DEVONE
4	1	2	15	**WHEN** COLUMBIA IMPORT — SUNSCREEM
5	7	7	9	**TREAT ME RIGHT** ONE PLANET 10302 — TEMPLE OF THE GROOVE
6	10	11	9	**FREEDOM (MAKE IT FUNKY)** STRICTLY RHYTHM 12403 — BLACK MAGIC
7	11	12	1	**CATERPILLAR** MOONSHINE MUSIC 89419 — KEIKI
8	12	10	4	**WHO DO U LOVE** MISTA 1-2942 — DEBORAH COX
9	4	5	10	**SHOUT ME WITH YOUR LOVE** SIRE 660956/EEG — ◆ D:REAM
10	2	3	3	**TOMA** DIGITAL DUNGEON 7256 — EL CANTOR
11	12	29	4	**THE NEW ANTHEM** LOGIC 59034 — N-JOI FEATURING MARK FRANKLIN AND NIGEL CHAMPION
12	5	1	10	**GOT MYSELF TOGETHER** HENRY STREETING STEAT 55507/ATLANTIC — THE BUCKETHEADS
13	10	10	1	**THE WINDING SONG** SIRE 660019/EEG — DOUBLEPLUSGOOD
14	6	4	12	**I FOUND IT** MAD 2020 — DAPHNE
15	15	15	1	**UNLEARN** MAX TRAX 872/BTVT — PSYKOSONIK
16	18	27	1	**DREAM COME TRUE** GROOVILICIOUS 005/STRICTLY RHYTHM — ANGELA LEWIS
17	16	18	1	**PASSION OF THE NIGHT** LOGIC 59031 — ◆ CLUBZONE
18	22	10	1	**THIS TIME AROUND** EPIC PROMO — MICHAEL JACKSON
19	20	22	2	**CHILDREN OF THE WORLD** LIGHTEAR 54166 — SOUNDS OF BLACKNESS
20	17	17	1	**MUSICA ES MI VIDA (ROBI-ROB'S BORIQUA ANTHEM PT.II)** MCA IMPORT — C+C MUSIC FACTORY
21	19	19	10	**PEOPLE** DEEPER 1 — DEEPER FEATURING KAREN POLLARD
22	10	10	10	**FINGERS & THUMBS (COLD SUMMER'S DAY)** MUTE/ELEKTRA 66055/EEG — ◆ ERASURE
23	10	1	10	**I SPECIALIZE IN LOVE** MISTA 1-2920 — EXPOSE
24	29	12	1	**LOVE IN C MINOR** PURE 2251 — CERRONE
25	41	48	1	**SET ME FREE** JOHDAN 2480 — MISA
26	28	12	4	**SHUT UP (AND SLEEP WITH ME)** LOGIC 59033 — ◆ SIN WITH SEBASTIAN
			★★★ POWER PICK ★★★	
27	39	—	2	**TRES DESEOS (THREE WISHES)** EPIC PROMO — ◆ GLORIA ESTEFAN
28	23	12	12	**ADDICTED** RIOT 20256 — PLUTONIC
			★★★ HOT SHOT DEBUT ★★★	
29	NEW ▶		1	**LUCKY LOVE** MISTA 1-2982 — ◆ ACE OF BASE
30	37	18	3	**LET THERE BE LIGHT** REPRISE 42961 — ◆ MIKE OLDFIELD
31	38	10	3	**GIV ME LUV** YOSHITOMI 005 — ALCATRAZ
32	41	—	2	**AIN'T NOBODY** WORK 7522/COLUMBIA — ◆ DIANA KING
33	42	—	2	**IMITATION OF LIFE** SIRE 660949/EEG — BILLIE RAY MARTIN
34	30	10	12	**COME ON HOME** EPIC 77941 — CYNDI LAUPER
35	19	12	4	**HAPPY** MAD 2032 — JUDY ALBANESE
36	48	—	2	**LIGHT YEARS** WORK 7607/COLUMBIA — ◆ JAMIROQUAI
37	NEW ▶		1	**SALVA MEA (SAVE ME)** CHEEKY COECHAMPION — ◆ FAITHLESS
38	32	18	1	**EARTH SONG** EPIC PROMO — ◆ MICHAEL JACKSON
39	30	26	2	**SUPERSTAR** DJ MOONSHINE MUSIC 10424 — CIRRUS
40	18	36	4	**TIME TO GET DOWN** HOTSPOT#1 1005 — ANGEL MORALES FEAT. SALLY CORTEZ & OCTAVIA LAMBERTIS
41	NEW ▶		1	**CARNIVAL** CUTTING 314 — ◆ 2 IN A ROOM
42	NEW ▶		1	**RUMOUR** LAVA 95549/ATLANTIC — ◆ DEL CANTO
43	43	—	1	**TAKE A LOOK** HOLLYWOOD 66002 — ◆ JSON
44	40	40	1	**BEAUTIFUL LIFE** MISTA 1-2918 — ◆ ACE OF BASE
45	NEW ▶		1	**MOVIN' UP** RCA 64479 — DREAMWORLD
46	46	10	1	**EVERYBODY SALSA** FUENTE 12089/HOT — TITO PUENTE JR. & THE LATIN RHYTHM
47	12	10	1	**THE JOY YOU BRING** CUTTING 359 — SWING 52
48	NEW ▶		1	**GEORGY PORGY** TRISTAR 36771 — 3°D
49	14	10	1	**IF I WERE YOU** WARNER BROS. 43624 — ◆ K.D. LANG
50	34	10	10	**GOLDENEYE** VIRGIN PROMO — ◆ TINA TURNER

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SUB-SAMPLE OF POS POINT OF SALE/COMPUTER DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC. SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★★ No. 1 ★★★	
1	2	6	11	**SOON AS I GET HOME** (M) (T) (D) B&O BOY 7-90418/ARISTA — 1 week at No. 1 — ◆ FAITH EVANS
			★★★ HOT SHOT DEBUT ★★★	
2	NEW ▶		1	**SITTIN' UP IN MY ROOM** (M) (T) (D) ARISTA 1-2974 — ◆ BRANDY
3	3	2	8	**FU-GEE-LA** (M) (T) (D) RUFFHOUSE 78154/COLUMBIA — ◆ FUGEES
			★★★ GREATEST GAINER ★★★	
4	13	30	20	**DANGER** (T) (D) FADER 12/CRUNTERRUPTY — ◆ BLAMAZAY BLAMZAY
5	NEW ▶		1	**MICROPHONE MASTER** (T) (D) EASTWEST 66020/EEG — ◆ DAS EFX (FEATURING MOBB DEEP)
6	4	4	22	**MISSING** (T) (D) ATLANTIC 95620/EEG — ◆ EVERYTHING BUT THE GIRL
7	4	4	3	**EVERYDAY & EVERYNIGHT** (T) (D) LOUD 64450/RCA — ◆ YVETTE MICHELLE
8	4	4	1	**FEELS SO GOOD (SHOW ME YOUR LOVE)** (T) (D) UNIVERSAL 56004 — LINA SANTIAGO
9	4	1	10	**WHO DO U LOVE** (M) (T) (D) ARISTA 1-2963 — DEBORAH COX
10	4	4	1	**FUNKORAMA** (M) (T) (D) REPRISE 95610 XG — ◆ BEASTIE BOYS
11	5	3	10	**BE MY LOVER** (T) (D) RCA 64445 — ◆ LA BOUCHE
12	49	—	1	**COLD WORLD** (T) (D) GEFFEN 22210 — ◆ GENIUS/GZA FEATURING INSPEKTAH DECK
13	41	—	2	**WELCOME** (T) (D) CDT JAM/AL 57779/ISLAND — ◆ ERICK SERMON
14	NEW ▶		1	**CAN'T BE WASTING MY TIME** (T) (D) ELEKTRA 64539 — ◆ MONA LISA FEATURING LOST BOYZ
15	10	39	1	**UNKNOWN/WHEDU** (M) (T) (D) CHRYSALIS 5453 1 DMS — ◆ BAHAMADIA
16	12	10	12	**BEFORE YOU WALK OUT OF MY LIFE/LIVE THIS AND LIKE THAT** (M) (T) (D) POWER 3 BOY/ARISTA — ◆ MONICA
17	10	12	1	**STAYIN' ALIVE** (T) (D) RADICAL 15562/WORK CRITIQUE — ◆ N-TRANCE
18	6	1	10	**SET U FREE** (T) (D) STRICTLY RHYTHM 12362 — PLANET SOUL
19	NEW ▶		1	**GIV ME LUV** (T) YOSHITOMI 005 — ALCATRAZ
20	12	10	20	**EVERYBODY BE SOMEBODY** (T) (D) MAVI 2004/ELEKTRA 7821 — RUFFNECK FEATURING YAVAHN
21	10	10	18	**WREKONIZE/GOOD ENUF/ BURRELL** (M) (T) (D) WREK 2001/MOWA — ◆ SAMY N MESSUH
22	16	10	10	**GET WHAT I NEED YOU TONIGHT** (T) (D) ISLAND 852 354/MCA — ◆ JANUS M.K.F.I.A. FEAT. THE NOTORIOUS B.I.G.
23	12	18	15	**HEY LOVER** (M) (T) DEF JAM/RAL 577495/ELEKTRA — ◆ LL COOL J
24	10	10	20	**TELL ME** (T) (D) EPIC 77088 — ◆ GROOVE THEORY
25	15	15	21	**FANTASY** (M) (T) (D) COLUMBIA 77004 — ◆ MARIAH CAREY
26	10	1	15	**BEAUTIFUL LIFE** (M) (T) (D) ARISTA 1-2918 — ◆ ACE OF BASE
27	17	10	12	**LIFLAIR LIFLAI ESHIMOSHIMAIRU** (M) (T) (D) ZOMBA 2000 5332/POLYDOR — ◆ HEITEN SKELTAH AND U.S.C. AS THE FIVE
28	17	23	10	**NO ONE ELSE** (M) (T) BAD BOY 7-90418/ARISTA — ◆ TOTAL
29	20	12	10	**TONITE'S THA NIGHT** (M) (T) RUFFHOUSE 78053/COLUMBIA — ◆ KRIS KROSS
30	RE-ENTRY		4	**ENERGY** (T) AQUA BOOGIE/WING 852637/MERCURY — DEVONE
31	14	10	4	**WALK!** (T) TRIBAL AMERICA 58520/I R S — SIZE QUEEN FEATURING PAUL ALEXANDER
32	18	10	1	**GIVE ME THE NIGHT** (T) (D) RUDDKOON 95660/MG — ◆ RANDY CRAWFORD
33	29	27	1	**WONDERWALL** 40 KPC 2020 — ◆ OASIS
34	NEW ▶		1	**WHAT A SENSATION** (T) WAW 0003/STRICTLY RHYTHM — KENLOU
35	48	50	4	**MR. KIRK** (T) (D) SM/E 96302/PROFILE — 4 HERO
36	30	29	4	**MOVE YA BODY** (T) (D) HEAT 95706/LAG — ◆ MAD SKILLZ
37	38	—	2	**KEEP TRYIN'** (T) EPIC 74213 — ◆ GROOVE THEORY
38	31	20	15	**CELL THERAPY** (M) (T) ATLANTIC 2 41144/ARISTA — ◆ ROGER MOR
39	25	26	12	**ONE SWEET DAY** (M) (T) (D) COLUMBIA 78075 — ◆ MARIAH CAREY & BOYZ II MEN
40	30	16	3	**YOU'LL SEE** (T) (D) MAVERICK 41648/WARNER BROS. — ◆ MADONNA
41	RE-ENTRY		1	**REAL LIVE SH*T** (T) (D) PRIMITIVE/EGE BEAT 95710/AG — ◆ REAL LIVE FEATURING K-DEE & LARRY-O
42	50	38	4	**EIROKEN LANGUAGE/HUSTLIN'** (T) (D) PROFILE 7440 — ◆ SMOOTHE DA HUSTLER
43	36	—	1	**DON'T STOP (WIGGLE WIGGLE)** (T) (D) 4K 4UR0/EG 1200 — ◆ THE OUTHERE BROTHERS
44	NEW ▶		1	**AIN'T NOBODY** (T) WORK 7522/COLUMBIA — ◆ DIANA KING
45	42	37	10	**I MISS YOU (COME BACK HOME)** (M) (T) (D) LITTOWN 55532/MCA — ◆ MONIFAH
46	32	33	1	**FOR REAL** (T) (D) UNION 13599/ARLOCH — JACKAL THE BEAR
47	RE-ENTRY		1	**GOT MYSELF TOGETHER** (T) (D) HENRY STREETING BEAT 95607/AG — THE BUCKETHEADS
48	RE-ENTRY		10	**THROW YOUR SET IN THE AIR** (M) (T) (D) RUFFHOUSE 78011/COLUMBIA — ◆ CYPRESS HILL
49	27	—	2	**THE NEW ANTHEM** (T) (D) LOUD 58054 — N-JOI FEATURING MARK FRANKLIN AND NIGEL CHAMPION
50	RE-ENTRY		2	**JUSTIFY** (T) STRICTLY RHYTHM 12407 — THE GIRL NEXT DOOR

(C) Titles with the greatest sales or club play increases this week. ◆ Videoclip availability. Catalog number is for vinyl maxi-single, or cassette maxi-single if vinyl is unavailable. On Sales chart. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1996, Billboard/BPI Communications.

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1. The Reach — THE BUCKETHEADS
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3. Do You Wanna Get Funky — C+C MUSIC FACTORY
4. Macarena — LOS DEL MAR
5. Sexual Healing — MAX-A-MILLION
6. Groove Thang — ZHANE
7. Too Many Fish — FRANKIE KNUCKLES
8. Tonight In The Night — LL CLICK
9. Scatman — SCATMAN JOHN
10. Everybody Be Somebody — RUFFNECK FEATURING YAVAHN
11. Party Girl — ULTRA NATE
12. Stay Together — BARBARA TUCKER
13. Love & Devotion — JOI CARDWELL

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RECOGNIZE THE REAL

'Blue Moon' Shines On Toby Keith

Polydor Set Returns To Relationship Songs

■ BY DEBORAH EVANS PRICE

NASHVILLE—Though Toby Keith's last album, "Boomtown," drew heavily on the Oklahoma-born singer's blue-collar roots and oil-field work ethic, his new Polydor album, "Blue Moon," finds Keith once again exploring relationship-oriented territory.

"It's just the way it felt," Keith says of his subject matter. "It just turned out on the last album [that] we had a little bit more of the hound-dog approach to it and just had fun with it."

Keith wrote or co-wrote all but one cut on the album (Chuck Cannon's "Standing Room Only"). The first single, "Does That Blue Moon Ever Shine On You," ships to radio Monday (12). Keith says he began getting good response to the tune last year when he performed it while opening for Reba McEntire's tour.

"There were 25,000 people at these shows," Keith says. "Knowing that she's got such a diverse audience age-wise—she's loved by the kids, but she's also respected by the people who would see Streisand, too—I knew there were going to be some people there who weren't going to be as familiar with my stuff [because her fans] don't necessarily listen to country radio. I wanted to do something pretty diverse. So I did all my hits, and I closed with the "Blue Moon" song, just me and a piano . . . and got tremendous response. The people who handle my merchandise say after every show people wanted to know where they could get this song."

The staff at Polydor suggested that Keith record it for his new album, and he willingly obliged. "It was one of my picks for the very first album, and it didn't quite make the cut, but now it's come around. Everything has its time," he says.

"We're very excited about this new album," Polydor president Harold Shedd says. "I think we're closer to what Toby is about on this record than the previous one. It's more like the first album."

Shedd sees Keith as occupying his own niche in the market. "I think Toby is unique because of his attitude and his work habits, particularly his type of music. It's not mainstream, yet it is country music. He is from Oklahoma City, and I think the uniqueness of his singing and how he expresses himself musically make him a very unique artist in today's marketplace. There are so many George and Merle sound-alikes, and here's this guy who sings totally different and writes some incredible songs."

Booked by CAA, Keith plans to hit the fair circuit this summer. "I didn't do any fairs last year because I was with Reba," Keith says. "We made a decision last year to pass on the fairs even though they paid a lot of money. We felt like working with her would be an advantage. This year the fairs are wide open for me, so I'm going to have a banner fair year. Tracy Lawrence and I are doing some co-headlining [shows] between now and then."

Keith says the exposure he gained on the McEntire tour has been beneficial. "It was one of the top-grossing tours," he says. "I think any time anybody can get on a tour like that, I think you have to take that . . . You get a spike [in sales] everywhere you go. They're so well-promoted. They've got enough money to take it to the top level. The recognition you get off a tour like that, you can't get anywhere else."

KEITH

Polydor plans to let consumers know about the album via an intensive micro-marketing campaign targeting Keith's prime markets, which is going to be the strategy for all the label's artists, according to Larry Milam, national director of sales and marketing for Polydor. "In the past, virtually everything has been done through a national program where you engage in national retail advertising and national ads buys. That's not where our fans are, and that's not the way products sell in the '90s.

"We've developed several programs we're using to help us focus on markets in several categories: those markets that have the highest concentration of Toby Keith purchases, those markets where the greatest percentage of the population are interested in Tohy Keith, and those markets that have the highest degree of fan loyalty to Toby Keith. So by using that information we've targeted those markets [on which] we're going to focus our advertising."

Milam says the label's staff will concentrate its efforts on 42 markets. According to Polydor's research, Cincinnati is the market with the highest concentration of loyal Tohy Keith fans, people who bought his first and second albums. Indianapolis, Cleveland, St. Louis, and Salt Lake City are the other four cities in the top five in terms of loyalty. According to Milam, Keith's No. 1 market for quantity of sales is Los Angeles, followed by Dallas, Houston, and Chicago.

"That's really interesting that two pretty nontraditional country markets like L.A. and Chicago would be one and four with very traditional markets like Houston and Dallas sandwiched in between," Milam says.

Milam cited Salt Lake City as the most likely market to generate a sale for Keith, but declined to say how the label arrived at that conclusion. "That's our little secret," he says. "We feel like we've been able to develop a marketing system that is pretty sophisticated and can tell us where to go and what to focus on . . . Let's go to where we know we have strength and build on that strength."

Milam says a key part of the label's campaign involves country radio. "If we advertise our product on country radio, we're hitting our target market 100% of the time," says Milam. "Now admittedly, not everybody who listens to country radio buys country product, hut ohviously the people who huy country product listen to country radio. We're going to spend more of our ad money with country radio . . . and our spots are going to be heavily skewed to the music and very light on the talking."

In addition to the efforts of Polydor's sales and marketing departments, Keith says the label is going to bring in former Sony VP of marketing Mike Martinovich and former Liberty marketing guru Joe Mansfield of the consultancy Mansfield/Martinovich to work on the project.

Keith is pleased with Polydor's approach. "It was just time to turn it up a notch," Keith says. "They counted on me to turn it up, and I counted on them to turn it up, and when we all came to the tahle, everyhody had turned it up a notch. I'll be very, very disappointed if this is not a tremendous success."

Stamp Of Approval. Arista artist Linda Davis sang the national anthem at a ceremony for the unveiling of the Tennessee statehood postage stamp. Shown, from left, are Tennessee Gov. Don Sundquist, Davis, U.S. Postmaster General Marvin Runyon, and U.S. Sen. Bill Frist, R-Tenn.

Hank's 'Highway' Leads To Ryman; Bluegrass Rumblings And Awards

Nashville Scene

by Chet Flippo

HANK WILLIAMS RETURNS: At least, the legend of **Hank Williams** returns to his old haunt, the Ryman Auditorium, in downtown Nashville this spring. A two-act musical production titled "Lost Highway—The Music And The Legend Of Hank Williams" opens May 2 in the Ryman and will play daily Thursday through Saturday until Oct. 26. It replaces the highly successful "Always . . . Patsy Cline," which showcased up-and-coming singer **Mandy Barnett**. Hank will be portrayed by Manchester, Tenn.-native **Jason Petty**, who is a veteran of productions at Opryland. The show was originally produced hy the Denver Center Theatre Co. and premiered on the West Coast at the Mark Taper Forum in Los Angeles in 1988. It has also played San Francisco and San Jose, Calif. Tickets for the show will be $20. Auditions for supporting cast, hand, and understudy roles will be held Feb. 23-24.

THE INTERNATIONAL Bluegrass Music Assn. is huddling following the dismissal of the director of the International Bluegrass Music Museum in Owensboro, Ky. In the wake of the firing of Dr. **Thomas Adler**, three museum board appointees resigned. The board is meeting to rethink the unfinished museum's future.

Meanwhile, in Nashville the Society for the Preservation of Bluegrass Music in America held its 22nd annual hluegrass music awards show. The winners were **Paul Mullins**, Preservation Hall inductee; **Melvin Goins**, promoter of the year; WSM-AM Nashville, radio station of the year; WSM-AM's **Hairl Hensley**, DJ of the year; **Sidney Cox**, songwriter; "Souvenirs" by **the Country Gentlemen**, album; **Roy Huskey Jr.**, bass fiddle performer; **Gene Wooten**, dobro; **Randall Hylton**, guitar; **Ronnie McCoury**, mandolin; **Greg Corhett**, hanjo; **Randy Howard**, fiddle; **Suzanne Cox**, female vocalist (contemporary); **Evelyn Cox**, female vocalist (traditional); **Charlie Waller**, male vocalist (contemporary); **Del McCoury**, male vocalist (traditional); **the Cox Family**, gospel group (contemporary); **Doyle Lawson & Quicksilver**, gospel group (traditional) and gospel group (overall); **Lonesome River Band**, bluegrass vocal group; **Del McCoury Band**, bluegrass instrumental group; **Rarely Herd**, bluegrass hand and entertaining group of the year; **Little Roy Lewis**, entertainer of the year; and "Cold Virginia Night," song of the year, written by **Timmy Massey** and recorded by **Ronnie Bowman** for Rebel Records.

FLAMBOYANT INDEPENDENT producer **Huey Meaux** was arrested in Houston Feh. 5 and charged with possession of cocaine and child pornography. Meaux launched the careers of **Freddy Fender** and **the Sir Douglas Quintet**, among many others, and helmed early recordings of **Ronnie Milsap**, **B.J. Thomas**, **Mickey Gilley**, and many other Texas and Louisiana artists . . . Also in Houston, when **George Stralt** takes the stage at the Astrodome on Feh. 23 at the Houston Livestock Show, he will surpass the 1 million-fan mark for his shows at that venue.

ON THE ROW: **Mark Collie** and **Lisa Stewart** are playing U.S. military bases in Croatia, Bosnia, Hungary, Germany, and France . . . **Lorrie Morgan** will perform her fourth annual benefit for Father Ryan High School's tuition assistance program on March 7 at the Grand Ole Opry House . . . On Sunday (11) at that same venue, **Stephanie Bentley**, **Skip Ewing**, **Ken Mellons**, **Sam Moore**, **Ricochet**, **Joe Diffie**, **Ty Herndon**, **Lee Roy Parnell**, and **Collin Raye** will perform at the fourth annual Country Steps In For First Steps concert. The show benefits First Steps Inc., which helps children with disabilities . . . **Billy Dean** makes his acting debut Feb. 18 on ABC-TV's "Lois And Clark."

Kevin Hale is leaving TNN, where he has been GM for the past 2½ years, to assume the same title at KSTW-TV Seattle. **David Hall**, senior VP of cable networks for parent company Gaylord, will be acting GM of TNN until a permanent replacement is seiected . . . TNN has added two series as lead-ins to its new "Prime Time Country" show on weeknights. "CMT Monday Night Concerts" will be hosted by **Ricky Skaggs**, and the lineup includes **Vince Gill**, **Bruce Hornshy**, **Wynonna**, **Michael McDonald**, **Manhattan Transfer**, **BlackHawk**, and **Sawyer Brown**. The first show will be April 8. TNN has also acquired all 147 episodes of "The Dukes Of Hazzard." At CMT, **Pam Tillis** will be the March showcase artist.

Garth Brooks sold 80,000 tickets in 2½ hours for the first five shows of his tour, at Atlanta's Omni, beginning March 13. He broke the Omni's sellout record, held by **Elvis Presley** . . . Fan Fair has sold out in advance for the sixth consecutive year. It's set for June 10-15 at the Tennessee State Fairgrounds in Nashville. Performer lineups have not yet been announced . . . None of **the Judds** has done anything especially newsworthy this week.

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FOR WEEK ENDING FEB. 17, 1996

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 150 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
				★★★ No. 1 ★★★		
1	2	6	12	**BIGGER THAN THE BEATLES** 1 week at No. 1 J.SLATE,J.DIFFIE (J.S.ANDERSON,S.DUKES)	◆ JOE DIFFIE (C) (V) EPIC 78202	1
2	1	1	14	**(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE!** R.J. LANGE (S.TWAIN, R.J. LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY NASHVILLE 852206	1
3	5	7	15	**LIKE THERE AIN'T NO YESTERDAY** M.BRIGHT (W.ALDRIDGE,M.NARMORE)	BLACKHAWK (C) (V) ARISTA 1-2897	3
4	3	5	19	**NOT ENOUGH HOURS IN THE NIGHT** R.LANDIS (A.BARKER,R.HARBIN,K.WILLIAMS)	◆ DOUG SUPERNAW (C) (V) GIANT 17764/REPRISE	3
5	8	8	14	**NOT THAT DIFFERENT** P.WORLEY,E.SEAY (HOBBS,K.GOOD,J.SCOTT)	◆ COLLIN RAYE (C) (V) EPIC 78189	5
6	9	11	12	**WILD ANGELS** M.MCBRIDE,P.WORLEY,E.SEAY (M.BERG,G.HARRISON,H.STINSON)	◆ MARTINA MCBRIDE (C) (V) RCA 64437	6
7	11	10	17	**WHAT I MEANT TO SAY** D.COOK (D.COOK,S.HOGIN,J.MCBRIDE)	◆ WADE HAYES (C) (V) COLUMBIA 78087	7
8	13	14	8	**I'LL TRY** K.STEGALL (A.JACKSON)	ALAN JACKSON (V) ARISTA 1 2941	8
9	10	4	15	**RING ON HER FINGER, TIME ON HER HANDS** T.BROWN,P.MCENTIRE (D.GOODMAN,P.ROSE,M.KENNEDY)	REBA MCENTIRE (V) MCA 55161	9
10	4	4	10	**COWBOY LOVE** S.HENDRICKS (B.DOUGLAS,J.WOOD)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	9
15	6	2	15	**IT MATTERS TO ME** S.HENDRICKS,F.HILL (M.D. SANDERS,E.HILL)	◆ FAITH HILL (C) (V) WARNER BROS. 17718	9
12	13	10	11	**THE BEACHES OF CHEYENNE** A.REYNOLDS (D.ROBERTS,B.KENNEDY,G.BROOKS)	GARTH BROOKS (V) CAPITOL NASHVILLE 19022	12
13	10	13	9	**I KNOW SHE STILL LOVES ME** T.BROWN,G.STRAIT (A.BARKER,M.HOLMES)	GEORGE STRAIT (V) MCA 55163	13
14	15	15	8	**YOU CAN FEEL BAD** E.GORDY JR. (M.BERG,T.NEKEL)	PATTY LOVELESS (C) (V) EPIC 78209	13
15	15	20	8	**TO BE LOVED BY YOU** T.BROWN (G.BURR,M.REID)	WYNONNA (C) (V) CURB 55064/MCA	15
16	17	13	13	**OUT WITH A BANG** T.BROWN (E.L.MURPHY,N.TRIBBLE)	DAVID LEE MURPHY (V) MCA 55153	15
15	16	15	10	**IF YOU LOVED ME** B.COOK (P.NELSON,T.SHAPIRO)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT	15
				★★★ AIRPOWER ★★★		
18	21	31	6	**HYPNOTIZE THE MOON** J.STROUD (S.DORFF,E.KAZI)	◆ CLAY WALKER (C) (V) GIANT 17704/REPRISE	18
				★★★ AIRPOWER ★★★		
19	20	24	10	**WALKIN' AWAY** M.D.CLUTE,T.DUBOIS (DIAMOND RIO (A.ROBOFF,C.WISEMAN))	◆ DIAMOND RIO (C) (V) ARISTA 1 2934	19
				★★★ AIRPOWER ★★★		
20	19	19	13	**'ROUND HERE** M.A.MILLER,R.MCGNALLY (M.A.MILLER,S.EMERICK,G.HUBBARD)	◆ SAWYER BROWN (C) (D) (V) CURB 76975	19
21	22	26	12	**SOME THINGS ARE MEANT TO BE** J.GUESS (M.GARVIN,G.PAYNE)	◆ LINDA DAVIS (C) (V) ARISTA 1 2896	21
22	7	3	17	**WHEN BOY MEETS GIRL** K.STEGALL,C.WATERS (T.SHAPIRO,T.CLARK,C.WATERS)	◆ TERRI CLARK (C) (V) MERCURY NASHVILLE 852388	3
23	23	23	15	**GRANDPA TOLD ME SO** B.BECKETT (M.A.SPRINGER,J.D.HICKS)	KENNY CHESNEY (C) (V) BNA 64352	23
24	25	30	11	**TOO MUCH FUN** J.STROUD,B.TRAVIS,D.MALLOY (C.WRIGHT,T.J.KNIGHT)	◆ DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	24
25	28	29	18	**SHE SAID YES** M.WRIGHT (J.DOYLE,R.AKINS)	◆ RHETT AKINS (V) DECCA 55085	25
26	27	28	11	**PARADISE** J.STROUD,J.ANDERSON (B.MCDILL,R.MURRAH)	JOHN ANDERSON (C) (V) BNA 64465	26
27	29	33	7	**YOU GOTTA LOVE THAT** B.BECKETT (J.BROWN,B.JONES)	NEAL MCCOY ATLANTIC ALBUM CUT	27
28	32	36	6	**NO NEWS** D.COOK,W.WILSON (S.HOGIN,P.BARNHART,M.D. SANDERS)	◆ LONESTAR (C) (V) BNA 64386	28
29	31	35	8	**IT WOULON'T HURT TO HAVE WINGS** T.BROWN (J.FOSTER,R.LAVOIE,J.MORRIS)	MARK CHESNUTT (V) DECCA 55164	29
30	24	15	19	**CAN'T BE REALLY GONE** J.STROUD,B.GALLIMORE (G.BURR)	◆ TIM MCGRAW (C) (D) (V) CURB 76971	2
31	34	37	11	**WHAT DO I KNOW** R.CHANCEY,E.SEAY (S.RUSS,C.MAJESKI,S.SMITH)	RICOCHET (C) (V) COLUMBIA 78088	31
32	36	38	6	**IT WORKS** E.GORDY JR.,ALABAMA (M.CATES,A.SPRINGER)	◆ ALABAMA (C) (V) RCA 64473	32
33	30	22	20	**REBECCA LYNN** B.J.WALKER JR.,K.LEHNING (D.SAMPSON,S.EWING)	◆ BRYAN WHITE (C) (V) ASYLUM 64360	1
34	37	44	5	**HEART'S DESIRE** S.HENDRICKS (C.MOORE,L.R.PARNELL)	LEE ROY PARNELL (V) CAREER 1 2952	34
35	33	34	18	**TALL, TALL TREES** K.STEGALL (G.JONES,R.MILLER)	◆ ALAN JACKSON (V) ARISTA 1 2879	1
36	39	42	10	**READY, WILLING AND ABLE** J.LEO,L.WHITE (J.LEARY,J.A.SWEET)	LARI WHITE (C) (V) RCA 64455	36
37	38	32	19	**LIFE GETS AWAY** J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS,T.SCHUYLER)	CLINT BLACK (V) RCA 64442	4
38	40	45	9	**STANDING TALL** J.STROUD (J.BUTLER,B.PETERS)	◆ LORRIE MORGAN (C) (V) BNA 64354	38
39	35	25	20	**THE CAR** C.HOWARD (C.M.SPRIGGS,G.HEYDE)	◆ JEFF CARSON (C) (D) (V) MCG CURB 76970	3
40	44	47	5	**ALL YOU EVER DO IS BRING ME DOWN** D.COOK,K.BELL (J.MELL,A.MAYO)	◆ THE MAVERICKS (FEAT. FLACO JIMENEZ) (C) MCA (V)	40
41	46	58	3	**WITHOUT YOUR LOVE** S.GIBSON (A.ANDERSON,C.WISEMAN)	AARON TIPPIN (C) (V) RCA 64471	41
42	26	21	19	**HEART HALF EMPTY** ◆ TY HERNDON FEATURING STEPHANIE BENTLEY D.JOHNSON,E.SEAY (G.BURR,D.CHILD)	(C) (V) EPIC 78073	21
43	43	46	10	**SHE'S GOT A MIND OF HER OWN** D.JOHNSON,B.LIVSEY,D.S.HUTZ)	JAMES BONAMY (C) (V) EPIC 78220	43
44	47	52	4	**THE RIVER AND THE HIGHWAY** P.TILLIS (G.HUISE,D.SCHLITZ)	◆ PAM TILLIS (C) ARISTA 1-2958	44
45	41	39	20	**DEEP DOWN** P.TILLIS,M.PEOPLE,W.ALDRIDGE,J.JARRARD)	◆ PAM TILLIS (C) (V) ARISTA 1 2878	6
46	45	49	8	**COUNTRY CRAZY** C.DINAPOLI,D.GRAU (LITTLE TEXAS (P.HOWELL,C.JONES)	LITTLE TEXAS WARNER BROS. ALBUM CUT	45
47	55	72	3	**HEAVEN IN MY WOMAN'S EYES** T.BROWN,M.NESTER)	TRACY BYRD (V) MCA 55155	47
48	49	51	5	**EVEN IF I TRIED** B.BECKETT (C.FAULK,N.MUSICK,B.REGAN)	◆ EMILIO (C) CAPITOL NASHVILLE 58507	48
49	50	70	3	**IT'S WHAT I DO** T.SHAPIRO (C.JONES,T.SHAPIRO)	◆ BILLY DEAN (C) CAPITOL NASHVILLE 58526	49
50	54	62	4	**HEADS CAROLINA, TAILS CALIFORNIA** B.[illegible]	◆ JODEE MESSINA (C) (V) CURB 76960	50
51	52	53	5	**ONLY YOU (AND YOU ALONE)** G.BROWN,T.TRITT (R.RAM,A.RAM)	◆ TRAVIS TRITT WARNER BROS. ALBUM CUT	51
52	51	55	6	**NOW THAT'S ALL RIGHT WITH ME** B.SCHNEE,K.LEHNING (KOSTAS,T.PEREZ)	◆ MANDY BARNETT (C) (V) ASYLUM	51
53	53	54	6	**LET YOUR HEART LEAD YOUR MIND** C.HOWARD (S.MEEKS)	◆ SMOKIN' ARMADILLOS (C) (D) (V) MCG CURB 76976	53
54	56	60	3	**GONE (THAT'LL BE ME)** P.ANDERSON,D.YOAKAM	◆ DWIGHT YOAKAM REPRISE ALBUM CUT	54
55	57	61	4	**1969** K.STEGALL,J.KELTON,C.CHAMBERLAIN (K.STEGALL,G.HARRISON,D.HENSON)	◆ KEITH STEGALL (C) (V) MERCURY NASHVILLE 852618	55
56	48	40	16	**ALWAYS HAVE, ALWAYS WILL** D.COOK (P.NELSON,L.BOONE,W.LEE)	SHENANDOAH (V) CAPITOL NASHVILLE 18903	40
57	62	68	6	**ALL I WANT IS A LIFE** J.STROUD,B.GALLIMORE (T.MULLINS,S.MUNSEY,D.PFRIMMER)	TIM MCGRAW CURB ALBUM CUT	57
58	61	64	5	**RIPPLES** B.CANNON,L.SHELL (T.HASELDEN)	◆ 4 RUNNER (C) (V) POLYDOR NASHVILLE 577730	58
59	63	66	3	**WHO'S THAT GIRL** T.WILKES,P.WORLEY (S.BENTLEY,G.TEREN,D.PFRIMMER)	◆ STEPHANIE BENTLEY (C) (V) EPIC 78234	59
60	65	74	3	**TEN THOUSAND ANGELS** D.[illegible]	◆ MINDY MCCREADY (C) (V) BNA 64370	60
61	59	63	4	**HANGIN' ON** B.E.MEHRER (R.MITCHELL,B.E.MAHER,K.HURLEY,C.NEAM)	◆ RICH MCCREADY (C) (V) MCG CURB 76983	59
				★★★ HOT SHOT DEBUT ★★★		
62	NEW ▶		1	**EVERY TIME MY HEART CALLS YOUR NAME** J.BOWEN,C.HOWARD (G.HEYDE,J.B.REED)	JOHN BERRY CAPITOL NASHVILLE ALBUM CUT	62
63	60	—	2	**THE LOVE THAT WE LOST** E.SEAY,H.SHEED (G.BURR,M.POWELL)	CHELY WRIGHT (C) (V) POLYDOR NASHVILLE 577936	60
64	64	69	5	**LADY'S MAN** J.CRUTCHFIELD (R.CROSBY,G.COTTON)	◆ ROB CROSBY RIVER NORTH ALBUM CUT	64
65	67	—	2	**SHE GOT WHAT SHE DESERVES** M.WRIGHT (J.YATES,B.FISCHER,C.BLACK)	FRAZIER RIVER (V) DECCA 55173	65
66	75	—	2	**YEARS FROM HERE** N.LARKIN,M.HOLLANDSWORTH (G.BAKER,F.MYERS,J.WILLIAMS)	◆ BAKER & MYERS (D) (V) MCG CURB 76967	66
67	69	65	20	**RUB-A-DUBBIN'** J.CURTIS (D.GOODMAN,S.P.DAVIS,B.HOBBS)	◆ KEN MELLONS (C) (V) EPIC 78066	39
68	70	59	19	**NOTHING** P.ANDERSON,D.YOAKAM,KOSTAS)	◆ DWIGHT YOAKAM (C) (D) (V) REPRISE 17734	20
69	72	—	12	**THE FEVER** A.REYNOLDS (S.TYLER,J.PERRY,B.KENNEDY,D.ROBERTS)	GARTH BROOKS (V) CAPITOL NASHVILLE 18948	23
70	NEW ▶		1	**MY WIFE THINKS YOU'RE DEAD** J.BROWN (J.BROWN)	◆ JUNIOR BROWN (D) (V) MCG CURB 76983	70
71	58	50	18	**IF I HAD ANY PRIDE LEFT AT ALL** J.BOWEN,C.HOWARD (J.GREENEBAUM,T.SEALS,E.SETSER)	◆ JOHN BERRY (C) (V) CAPITOL NASHVILLE 58465	25
72	RE-ENTRY		12	**SOLID GROUND** R.SKAGGS (G.OWENS)	◆ RICKY SKAGGS ATLANTIC ALBUM CUT	57
73	RE-ENTRY		4	**IT'S MIDNIGHT CINDERELLA** A.REYNOLDS (K.WILLIAMS,A.BLAZY,G.BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	69
74	RE-ENTRY		2	**THE CHANGE** A.REYNOLDS (T.ARATA,W.TESTER)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	70
75	NEW ▶		1	**REMEMBER THE RIDE** C.BROOKS (K.WILLIAMS,M.HARRELL)	◆ PERFECT STRANGER (C) (D) (V) CURB 76978	75

◯ Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3000 detections for the first time. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1996, Billboard/BPI Communications

Billboard® Top Country Singles Sales™

FOR WEEK ENDING FEB. 17, 1996

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	12	**IT MATTERS TO ME** WARNER BROS. 17718 — 4 weeks at No. 1	FAITH HILL
3	3	3	26	**I LIKE IT, I LOVE IT** CURB 76961	TIM MCGRAW
3	7	8	19	**I'M OUTTA HERE!/THE WOMAN IN ME** MERCURY NASHVILLE 852206	SHANIA TWAIN
8	8	8	12	**CAN'T BE REALLY GONE** CURB 76971	TIM MCGRAW
5	7	19	7	**HYPNOTIZE THE MOON** GIANT 17704/WARNER BROS.	CLAY WALKER
3	8	8	19	**NOT THAT DIFFERENT** EPIC 78189/SONY	COLLIN RAYE
7	7	8	13	**WHAT I MEANT TO SAY** COLUMBIA 78087/SONY	WADE HAYES
8	8	8	11	**REBECCA LYNN** ASYLUM 64360/EEG	BRYAN WHITE
9	19	11	34	**ANGELS AMONG US** RCA 62643	ALABAMA
10	11	11	8	**HEART HALF EMPTY** EPIC 78073/SONY	TY HERNDON FEATURING STEPHANIE BENTLEY
11	13	14	16	**TEQUILA TALKIN'** BNA 64386/RCA	LONESTAR
12	12	10	13	**THE CAR** MCG CURB 76970/CURB	JEFF CARSON
13	15	15	7	**BIGGER THAN THE BEATLES** EPIC 78202/SONY	JOE DIFFIE
11	8	9	8	**WHEN BOY MEETS GIRL** MERCURY NASHVILLE 852388	TERRI CLARK
18	11	11	34	**WHEN YOU SAY NOTHING AT ALL** BNA 64329/RCA	ALISON KRAUSS & UNION STATION
18	11	11	8	**NOT ENOUGH HOURS IN THE NIGHT** GIANT 17764/WARNER BROS.	DOUG SUPERNAW
17	11	8	22	**THAT'S AS CLOSE AS I'LL GET TO LOVING YOU** RCA 64392	AARON TIPPIN
18	11	11	34	**YOU HAVE THE RIGHT TO REMAIN SILENT** CURB 76956	PERFECT STRANGER
19	24	—	7	**EVEN IF I TRIED** CAPITOL NASHVILLE 58507	EMILIO
20	NEW ▶		7	**SOME THINGS ARE MEANT TO BE** ARISTA 1-2896	LINDA DAVIS
21	21	21	27	**I'M NOT STRONG ENOUGH TO SAY NO** ARISTA 1-2857	BLACKHAWK
22	NEW ▶		8	**WILD ANGELS** RCA 64437	MARTINA MCBRIDE
23	11	11	12	**NOTHING** REPRISE 17734/WARNER BROS.	DWIGHT YOAKAM
11	20	19	22	**NO MAN'S LAND** ATLANTIC 87105/AG	JOHN MICHAEL MONTGOMERY
25	25	—	2	**YOU CAN FEEL BAD** EPIC 78209/SONY	PATTY LOVELESS

◯ Records with the greatest sales gains this week. ● Recording Industry Assn. of America certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. © 1996, Billboard/BPI Communications and SoundScan, Inc.

JOHN MICHAEL MONTGOMERY

1995: BILLBOARD ARTISTS OF THE YEAR
1995: BILLBOARD MALE ARTISTS OF THE YEAR
1995: "SOLD" BILLBOARD'S NO. 1 SINGLE
ALBUM: "JOHN MICHAEL MONTGOMERY" RIAA CERTIFIED TRIPLE PLATINUM
COLLECTIVE SALES: OVER 10 MILLION ALBUMS

ACM

Nominations

TOP
MALE VOCALIST

ENTERTAINER
OF THE YEAR

SONG OF THE YEAR
"I CAN LOVE YOU LIKE THAT"

ALBUM OF THE YEAR
"JOHN MICHAEL MONTGOMERY"

SINGLE OF THE YEAR
"SOLD"

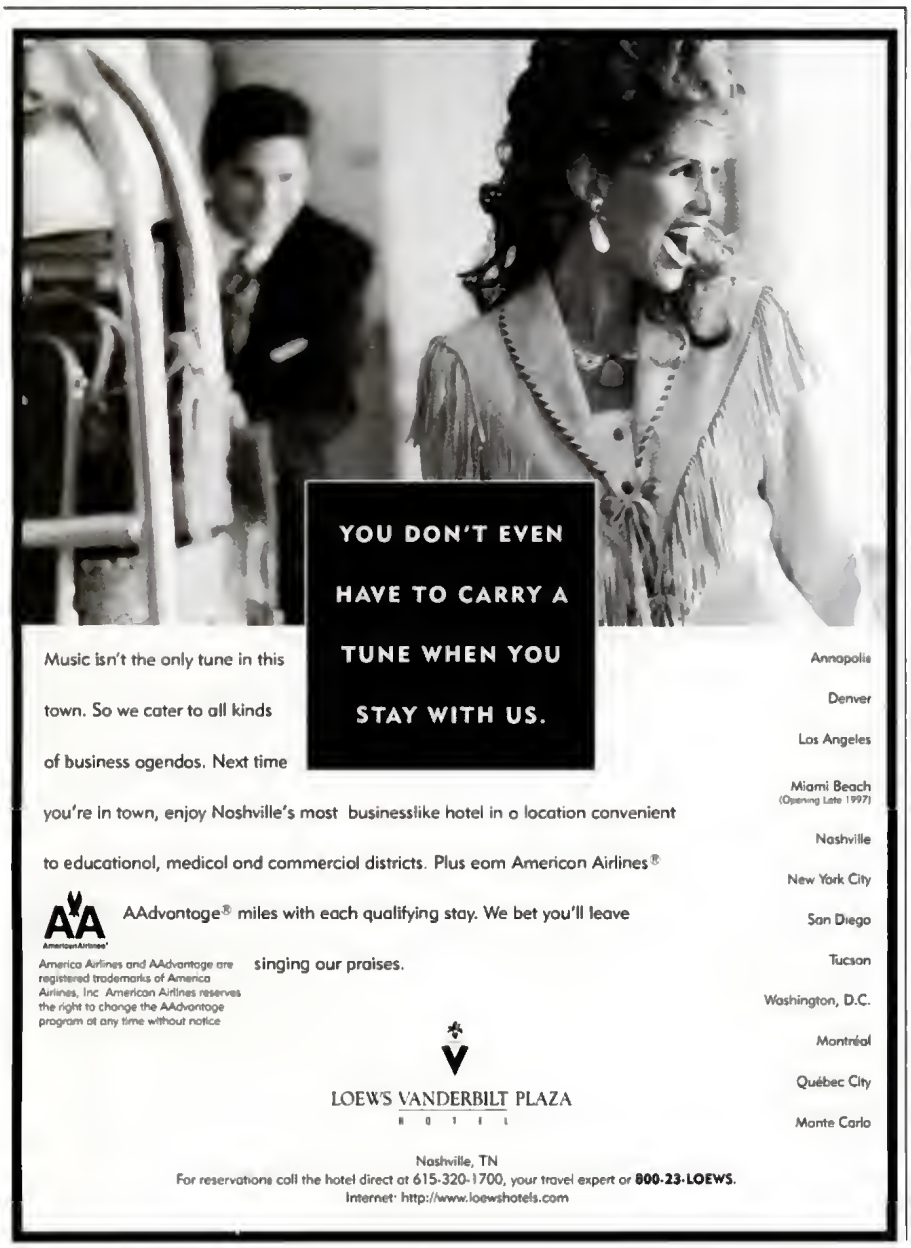
Hallmark
DIRECTION COMPANY

TRUST THE MUSIC
ATLANTIC

COUNTRY SINGLES A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

55 **1999** (Warner-Tamerlane, BMI/Patrick Joseph, BMI/WB, ASCAP/Denny Henson, ASCAP) WBM
57 **ALL I WANT IS A LIFE** (G I D, ASCAP/Royalhaven, BMI) WBM
40 **ALL YOU EVER DO IS BNING ME DOWN** (Sony/ATV Tree, BMI/Raul Malo, BMI/Mighty Nice, BMI/Al Anderson songs, BMI) HL
56 **ALWAYS HAVE, ALWAYS WILL** (Sony/ATV Tree, BMI/Tenlee, BMI/Sony/ATV Cross Keys, ASCAP/WB, ASCAP) HL/WBM
12 **THE BEACHES OF CHEYENNE** (Old Boots, ASCAP/EMI April, ASCAP/Rope And Dally, ASCAP/No Fences, ASCAP/Major Bob, ASCAP) WBM/HL
1 **BIGGER TRAR TRE BEATLES** (Timbuk One, ASCAP/MRBI, ASCAP/Chickasaw Roan, ASCAP/Emdar, ASCAP/Texas Wedge, ASCAP) WBM
30 **CAR'T BE NEALLY GORE** (MCA, ASCAP/Gary Burr, ASCAP) HL
39 **TNE CAN** (Diamond Storm, BMI/EMI Tower Street, BMI/EMI Blackwood, BMI/Mike Curb, BMI) HL/WBM
74 **THE CHANGE** (Little Tybee, ASCAP/MCA, ASCAP)
48 **COUNTRY CRAZY** (Square West, ASCAP/Howlin' Hits, ASCAP/Longest Day, ASCAP/Great Cumberland, BMI/Fugue, BMI) WBM
10 **COWBDY LOVE** (EMI Tower Street, BMI/EMI Blackwood, BMI) HL
45 **OEEP DOWN** (Rick Hall, ASCAP/Watertown, ASCAP/Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP) WBM
49 **EVEN IF I TRIED** (Tom Collins, BMI/AMN, ASCAP/Sierra Home, ASCAP) WBM
62 **EVERY TIME MY NEART CALLS YOBR NAME** (EMI Tower Street, BMI/EMI Blackwood, BMI)
69 **TRE FEVEN** (Swag Song, ASCAP/EMI April, ASCAP/Rope And Dally, ASCAP/Old Boots, ASCAP) WBM/HL
54 **OONE (THAT'LL BE ME)** (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM
23 **GNANDPA TOLD ME SO** (Murrah, BMI/Tom Collins, BMI) WBM
61 **HANGIN' ON** (Magnatone, ASCAP/Moraine, ASCAP)
50 **HEADS CAROLINA, TAILS CALIFONNIA** (EMI Blackwood, BMI/Ty Land, BMI/Starstruck Writers Group, ASCAP/Mark D, ASCAP) HL
42 **HEART HALF EMPTY** (Gary Burr, ASCAP/MCA, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL
34 **REART'S DESIRE** (Songs Of PolyGram, BMI/Barney & Arney, BMI/Lee Roy Parnell BMI) HL
47 **HEAVER IR MY WOMAN'S EYES** (Glitterfish, BMI/Carpool, BMI)
18 **HYPNOTIZE TNE MOON** (Galewood, BMI/Ensign, BMI/Zena ASCAP) WBM/HL
71 **IF I HAD ANY PRIDE LEFT AT ALL** (WB, ASCAP/East 64 th Street, ASCAP/Warner-Tamerlane, BMI/Yasa, BMI/Major Bob, ASCAP) WBM
17 **IF YOB LOVED ME** (Sony/ATV Tree, BMI/Tenlee, BMI/Hamstein Cumberland, BMI/Tom Shapiro, BMI) WBM/HL
2 **(IF YOB'NE NOT IN IT FON LOVE) I'M OBTTA NERE!** (Loon Echo, BMI/Zomba, ASCAP) WBM
13 **I KNOW SHE STILL LOVES ME** (O-Tex, BMI/Hit Street, BMI/Malaco, BMI) HL
8 **I'LL TRY** (WB, ASCAP/Yee Haw, ASCAP) WBM
11 **IT MATTERS TO ME** (Starstruck Writers Group, ASCAP/Mark D, ASCAP/New Haven, BMI/Music Hill, BMI) WBM/HL
73 **IT'S MIDNIGHT CINDERELLA** (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Major Bob, ASCAP/No Fences, ASCAP/Careers-BMG, SMI/A Hard Day's Write BMI) WBM/HL
49 **IT'S WHAT I DO** (Ramstein Cumberland, BMI/Tom Shapiro, BMI/Mike Curb, BMI/Diamond Struck, BMI) WBM
32 **IT WONKS** (Alabama Band, ASCAP/Wildcountry, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) WBM/HL
29 **IT WOBLDN'T NBRT TO NAVE WINGS** (Warner-Tamerlane, BMI/Miss Holly, BMI/Hapsack, BMI/Great Galen, BMI) WBM
64 **LADY'S MAN** (Music Corp Of America, BMI/Santee River, BMI) HL
53 **LET YOBR REART LEAO YOBN MIND** (Smokin' Armadillo, BMI)
37 **LIFE GETS AWAY** (Blackened, BMI/Irving, BMI/EMI Blackwood, BMI/Bethlehem, BMI) WBM/HL
3 **LIKE THENE AIN'T NO YESTERDAY** (Rick Hall, ASCAP/Watertown, ASCAP/Fame, BMI) WBM
63 **TRE LOVE YNAT WE LOST** (MCA, ASCAP/Gary Burr, ASCAP/Acuff-Rose, BMI) WBM
70 **MY WIFE TNINKS YOB'NE DEAD** (Mike Curb, BMI/Jamesion Brown, BMI)
28 **NO NEWS** (Sony/ATV Tree, BMI/Katy'e Rainbow, BMI/Simply Irresistible, BMI/Starstruck Writers Group, ASCAP/Mark D, ASCAP) HL
4 **NOT ENOBGR HOURS IN TNE NIGNT** (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/O-Tex, BMI/Hit Street, BMI) HL
68 **NOTRING** (Coal Dust West, BMI/Warner-Tamerlane, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL/WBM
6 **NOT TNAY DIFFENERY** (W B M, SESAC/K.T Good, SESAC/Spoofer, BMI) WBM
52 **NOW THAT'S ALL NIGRY WITH ME** (Songs Of PolyGram, BMI/Seven Angels, BMI) HL
51 **ONLY YOB (AND YOB ALONE)** (Tro-Hollis, BMI)
16 **OBT WITN A BANG** (N2 D, ASCAP/Brian's Dream, ASCAP)
26 **PARADISE** (PolyGram Int'l, ASCAP/Ranger Bob, ASCAP/Murrah BMI) WBM/HL
30 **READY, WILLIND AND ABLE** (DreamCatcher, ASCAP/Little Gila Monster, ASCAP/Moon Catcher, BMI/Son Of Gila Monster, BMI)
33 **REBECCA LYNN** (MCA, ASCAP/Acuff-Rose, BMI) WBM/HL
75 **REMEMBER YNE NIDE** (Sony/ATV Cross Keys, ASCAP/Major Bob, ASCAP)
9 **NIND ON NEN FINGEN, YIME DN NEN NARDS** (Sony/ATV Tree, BMI/Egypt Hollow, BMI/My Choy, BMI/Copyright Management, ASCAP) HL
58 **RIPPLES** (Millhouse, BMI/Ashwords, BMI/Songs Of PolyGram, BMI) HL
44 **THE RIVER ARG YRE RIGHWAY** (Housenotes, BMI/New Don, ASCAP/New Hayes, ASCAP)
20 **'ROUND RERE** (Travelin' Zoo, ASCAP/Myrt & Chuck's Boy, ASCAP/Club Zoo, BMI) CLM
67 **RUB-A-DOBBIN'** (Goodman Walker, BMI/Beckaroo, BMI/Shoot Straight, ASCAP) WBM
55 **SRE GOT WHAT SRE DESENVES** (Criterion, ASCAP/Escodilla, BMI/Bobby Fischer, ASCAP/Songs In Black Ink, SESAC/CMI, SESAC)
25 **SNE SAID YES** (BMG, ASCAP/Sony/ATV Tree, BMI) RL
43 **SHE'S GOT A MIRD OF RER OWN** (Irving, BMI/New Hayes, ASCAP/New Don, ASCAP) WBM
72 **SOLID GNOBND** (Marledge, ASCAP)
21 **SOME TNINGS ARE MEANT TO BE** (Nocturnal Eclipse, BMI/Michael Garvin, BMI/Ensign, BMI/BMG-Careers, BMI) HL
38 **STANDING TALL** (EMI Blackwood, BMI/Ben Peters, BMI) HL
35 **TALL, TALL TREES** (Tro, BMI/Fort Knox, BMI) WBM/HL
60 **TEN TNOBSAND ANGELS** (Island Bound, ASCAP/Famous, ASCAP/Prer Five, BMI)
16 **TO BE LOVED BY YOD** (MCA, ASCAP/Gary Burr, ASCAP/Almo ASCAP/Brio Blues, ASCAP) WBM/HL
24 **TOO MUCN FBN** (Hamstein Stroudavarious, ASCAP/Curtis Wright, ASCAP/Mayppp, BMI/Wildcountry BMI) WBM
15 **WALKIN' AWAY** (Almo, ASCAP/Anwa, ASCAP/Daddy Rabbit, ASCAP) WBM
31 **WHAT DO I KNOW** (Starstruck Angel, BMI/EMI Blackwood, BMI/Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP) WBM/HL
7 **WRAT I MEANT TO SAY** (Sony/ATV Tree, BMI/Don Cook, BMI/Katy's Rainbow, BMI/Sony/ATV Cross Keys, ASCAP/Mill Village, ASCAP) HL
22 **WREN BOY MEETS OINL** (Great Cumberland, BMI/Diamond Struck, BMI/Sony/ATV Tree, BMI/Tom Shapiro, BMI) WBM/HL
66 **WRD'S YNAT DINL** (Careers-BMG, BMI/Zomba, BMI/G.I.D., ASCAP) WBM
5 **WILD ANGELS** (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Sony/ATV Tree BMI) WBM/HL
41 **WITHOUT YOUR LOVE** (Mighty Nice, BMI/Al Anderson songs, BMI/Blue Water, BMI/Almo, ASCAP) WBM
66 **YEANS FROM RENE** (Zomba, ASCAP/Dixie Stars, ASCAP/Zomba, BMI/Tuneover, BMI) WBM
14 **YOB CAN FEEL BAD** (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Mighty Nice, BMI/Blue Water, BMI) WBM/HL
27 **TOB GOTTA LOVE TNAT** (Almo, ASCAP/Bamatuck, ASCAP/Irving, BMI/Kybama, BMI) WBM



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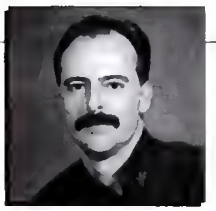

by Wade Jessen

DÉJÀ VU: **Linda Davis** enters Billboard's Top Country Albums at No. 28 with "Some Things Are Meant To Be," her sophomore Arista project. Coincidentally, Davis' prior set, "Shoot For The Moon," entered that chart at the same position in May '94. The most noticeable difference this time around? The lead single from the new set, the title cut, is Davis' biggest solo hit to date, so this set could chart even higher. The track moves 22-21 on Hot Country Singles & Tracks, narrowly missing Airpower status (3,000 detections). Davis dueted with **Reba McEntire** on "Does He Love You," which peaked at No. 1 in November '93. She is managed by McEntire's husband, **Narvel Blackstock.**

Davis joined the Arista roster after brief, unsuccessful flings at Epic and Capitol. A former jingle and demo singer, Davis first appeared on our airplay list in '88 with "All The Good Ones Are Taken."

Her new album has sold more than 5,500 units, entering The Billboard 200 at No. 175 and Heatseekers at No. 8. For comparison, her prior album, which did not contain the duet with McEntire, opened a little stronger, with 8,500 units. The cassette single for "Some Things Are Meant To Be" debuts at No. 20 on Top Country Singles Sales.

LOUNGE LIZARDS: **Joe Diffie** (Epic) grabs his fifth No. 1 on Hot Country Singles & Tracks with "Bigger Than The Beatles," his anthem of star-crossed love between a cocktail waitress and the house act at a Holiday Inn. Diffie, who has an equally formidable reputation with tender ballads and novelty songs, reached No. 1 on that chart in 1990 with his debut, "Home." "Bigger Than The Beatles" is the first single from "Life's So Funny," which dips slightly (30-31) on Top Country Albums.

IN THE WINGS: **Alabama** wins the Pacesetter award on Top Country Albums with its third hits package, increasing 20% (38-32), while "Cheap Seats" enters Top Country Catalog Albums at No. 17. Both albums contain the ever-enduring "Angels Among Us," which rises 16-9 on Top Country Singles Sales. **Randy Goodman,** senior VP/GM at RCA Label Group in Nashville, says the sales hikes may be traced to the Jan. 29 American Music Awards, at which the group accepted its 14th consecutive trophy for top country group. Meanwhile, Greatest Gainer honors go to **Shania Twain's** No. 1 album, "The Woman In Me" (Mercury/Nashville), for an increase of more than 10,000 units. Twain performed "(If You're Not In It For Love) I'm Outta Here!" on the awards show.

RETAIL NOTE: Management changes have been announced at the venerable Ernest Tubb Record Shops. **Robbie Mathis** has been elevated to a partner in the corporation, assuming general management duties of Tubb's six stores. The late **Ernest Tubb,** a Country Music Hall of Famer, founded the retail and mail-order operation in 1947 out of frustration with inadequate distribution systems and the limited availability of country product. Tubb bought late-night air time on WSM Nashville immediately following the Grand Ole Opry, spawning the "Midnight Jamboree," second only to the Opry in consecutive years on the air.

Ernest Tubb Record Shops have stores in Nashville; Pigeon Forge, Tenn.; Branson, Mo.; and Fort Worth, Texas.

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Billboard TOP COUNTRY ALBUMS™

FOR WEEK ENDING FEB. 17, 1996

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ No. 1/Greatest Gainer ★ ★ ★		
1	1	1	52	**SHANIA TWAIN** ▲[7] MERCURY NASHVILLE 522686 (10.98 EQ/15.98) HS 4 weeks at No. 1	THE WOMAN IN ME	1
2	2	2	15	**ALAN JACKSON** ▲[3] ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
3	3	3	11	**GARTH BROOKS** CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
4	5	5	23	**FAITH HILL** ● WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
5	6	—	2	**TRACY LAWRENCE** ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	5
6	4	4	11	**VINCE GILL** ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3
7	8	7	60	**GARTH BROOKS** ▲[7] CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
8	9	8	18	**REBA MCENTIRE** ▲ MCA 11264 (10.98/16.98)	STARTING OVER	1
9	7	6	20	**TIM MCGRAW** ▲[3] CURB 77800 (10.98/16.98)	ALL I WANT	1
10	16	—	2	**PATTY LOVELESS** EPIC 67269/SONY (10.98/15.98)	THE TROUBLE WITH THE TRUTH	10
11	10	9	45	**JOHN MICHAEL MONTGOMERY** ▲[3] ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	3
16	17	16	20	**JEFF FOXWORTHY** ▲[3] WARNER BROS. 45856 (10.98/15.98)	GAMES REDNECKS PLAY	2
19	18	72	16	**COLLIN RAYE** ● EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	9
16	18	16	16	**CLAY WALKER** GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	10
15	10	15	21	**TRAVIS TRITT** ● WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	3
16	18	17	16	**GEORGE STRAIT** ▲[7] MCA 11263 (3[illegible].98/49.98)	STRAIT OUT OF THE BOX	9
16	17	19	16	**DAVID LEE MURPHY** ● MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	10
16	16	17	33	**BRYAN WHITE** ● ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	13
16	16	16	37	**VINCE GILL** ▲[3] MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	9
20	20	18	52	**ALISON KRAUSS** ▲ ROUNDER 0407 (9.98/15.98) HS	NOW THAT I'VE FOUND YOU / A COLLECTION	2
16	18	20	26	**TERRI CLARK** MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	20
22	22	16	16	**THE MAVERICKS** MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
23	19	25	21	**BLACKHAWK** ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	9
16	16	22	16	**MARTINA MCBRIDE** RCA 66509 (9.98/15.98)	WILD ANGELS	17
25	23	21	16	**AARON TIPPIN** RCA 66740 (9.98/15.98)	TOOL BOX	10
26	19	21	98	**TIM MCGRAW** ▲[3] CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	9
22	18	17	57	**WADE HAYES** ● COLUMBIA 66412/SONY (9.98 EQ/15.98) HS	OLD ENOUGH TO KNOW BETTER	19
				★ ★ ★ Hot Shot Debut ★ ★ ★		
28	NEW ▶		1	**LINDA DAVIS** ARISTA 18804 (9.98/15.98) HS	SOME THINGS ARE MEANT TO BE	28
29	29	26	32	**LORRIE MORGAN** ● BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
30	27	23	16	**DWIGHT YOAKAM** ● REPRISE 46051/WARNER BROS. (10.98/15.98)	GONE	5
31	10	28	9	**JOE DIFFIE** EPIC 67405/SONY (10.98/15.98)	LIFE'S SO FUNNY	28
				★ ★ ★ Pacesetter ★ ★ ★		
32	38	37	71	**ALABAMA** ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	8
33	32	32	177	**GEORGE STRAIT** ▲[7] MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
34	35	31	108	**JEFF FOXWORTHY** ▲[3] WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3
35	34	34	17	**TRACY BYRD** ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
36	31	30	19	**LITTLE TEXAS** WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	13
37	39	43	19	**EMILIO** CAPITOL NASHVILLE 32392 (9.98/13.98)	LIFE IS GOOD	13
38	40	39	25	**ALABAMA** ● RCA 66525 (10.98/15.98)	IN PICTURES	12
39	33	29	29	**TRACY BYRD** ● MCA 11242 (10.98/15.98)	LOVE LESSONS	6
40	45	35	4	**VARIOUS ARTISTS** DECCA 11[illegible]/MCA (10.98/16.98)	NOT FADE AWAY (REMEMBERING BUDDY HOLLY)	35
41	47	48	71	**BROOKS & DUNN** ▲[3] ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
42	41	38	123	**REBA MCENTIRE** ▲[4] MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
43	37	36	40	**TY HERNDON** EPIC 66397/SONY (9.98 EQ/15.98) HS	WHAT MATTERED MOST	9
44	42	44	6	**DOUG SUPERNAW** GIANT 24639/WARNER BROS. (10.98/15.98) HS	YOU STILL GOT ME	42
45	43	42	93	**REBA MCENTIRE** ▲[3] MCA 10994 (10.98/15.98)	READ MY MIND	2
46	51	64	3	**LONESTAR** BNA 66642/RCA (9.98/15.98) HS	LONESTAR	46
47	NEW ▶		1	**JOHN ANDERSON** BNA 66810/RCA (10.98/16.98)	PARADISE	47
48	46	49	49	**RHETT AKINS** DECCA 11098/MCA (10.98/15.98) HS	A THOUSAND MEMORIES	46
49	36	33	48	**JOHN BERRY** ● CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	12
50	44	41	107	**FAITH HILL** ▲ WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
51	55	50	19	**DARYLE SINGLETARY** GIANT 24606/WARNER BROS. (10.98/15.98) HS	DARYLE SINGLETARY	50
52	50	46	105	**THE MAVERICKS** ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
53	49	47	13	**PAM TILLIS** ARISTA 18799 (10.98/15.98)	ALL OF THIS LOVE	25
54	52	52	105	**BLACKHAWK** ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
55	48	40	32	**JEFF CARSON** MCG CURB 77744/CURB (9.98/15.98) HS	JEFF CARSON	22
56	54	51	81	**WILLIE NELSON** COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
57	62	61	64	**CHARLIE DANIELS** EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	50
58	56	53	106	**JOHN MICHAEL MONTGOMERY** ▲[3] ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
59	53	45	25	**TY ENGLAND** RCA 66522 (9.98/15.98)	TY ENGLAND	13
60	61	59	234	**BROOKS & DUNN** ▲[3] ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
61	60	58	65	**GEORGE STRAIT** ▲ MCA 11092 (10.98/15.98)	LEAD ON	1
62	67	71	17	**LEE ROY PARNELL** CAREER 18790/ARISTA (10.98/15.98) HS	WE ALL GET LUCKY SOMETIMES	52
63	57	55	76	**PATTY LOVELESS** ● EPIC 64186/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
64	58	54	21	**SAMMY KERSHAW** MERCURY NASHVILLE 528536 (10.98 EQ/16.98)	THE HITS/CHAPTER 1	19
65	65	62	187	**MARY CHAPIN CARPENTER** ▲[4] COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	6
66	68	68	27	**KENNY CHESNEY** BNA 66562/RCA (9.98/15.98) HS	ALL I NEED TO KNOW	39
67	73	74	14	**JUNIOR BROWN** MCG CURB 77783/CURB (5.98/9.98) HS	JUNIOR HIGH (EP)	54
68	59	56	72	**TRACY LAWRENCE** ▲ ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
69	71	65	44	**JEFF FOXWORTHY** LAUGHING HYENA 2080 (4.98/8.98)	SOLD OUT VOLUME 80	35
70	69	57	51	**TRISHA YEARWOOD** ▲ MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	3
16	66	66	17	**THE TRACTORS** ▲[3] ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	2
72	21	67	17	**JEFF FOXWORTHY** LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL VOLUME 79	27
73	72	—	143	**BROOKS & DUNN** ▲[4] ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
21	63	63	16	**MARK CHESNUTT** DECCA 11261/MCA (10.98/15.98)	WINGS	24
75	64	60	20	**TRACY LAWRENCE** ATLANTIC 82847/AG (10.98/15.98)	TRACY LAWRENCE LIVE	24

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1996, Billboard/BPI Communications, and SoundScan, Inc.

Billboard Top Country Catalog Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

FOR WEEK ENDING FEB. 17, 1996

THIS WEEK	LAST WEEK	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
3	3	**PATSY CLINE** ▲[4] MCA 12* (7.98/12.98) 208 weeks at No. 1	GREATEST HITS	246
3	3	**REBA MCENTIRE** ▲[3] MCA 4979* (7.98/12.98)	GREATEST HITS	246
3	3	**SHANIA TWAIN** MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	29
6	3	**HANK WILLIAMS, JR.** ● CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	60
5	5	**GEORGE STRAIT** ▲[3] MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	246
3	3	**HANK WILLIAMS** ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 GREATEST HITS	47
3	10	**ALABAMA** ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	109
6	6	**GEORGE JONES** ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	227
3	3	**THE CHARLIE DANIELS BAND** ▲[3] EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	244
10	9	**GEORGE STRAIT** ▲[3] MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	242
11	11	**KEITH WHITLEY** ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	94
12	12	**MARTINA MCBRIDE** ▲ RCA 66288 (9.98/15.98)	THE WAY THAT I AM	12
13	14	**BILLY RAY CYRUS** ▲[4] MERCURY NASHVILLE 510635 (7.98 EQ/11.98)	SOME GAVE ALL	38
18	16	**GARTH BROOKS** ▲[11] CAPITOL NASHVILLE 53866 (9.98/13.98)	NO FENCES	18
18	16	**PATSY CLINE** MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	73
18	16	**JOHN MICHAEL MONTGOMERY** ▲[3] ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	10
18	—	**ALABAMA** ● RCA 66296 (9.98/15.98)	CHEAP SEATS	4
18	16	**WYNONNA** ▲[4] CURB 10529/MCA (10.98/15.98)	WYNONNA	24
18	23	**GARTH BROOKS** ▲[3] CAPITOL NASHVILLE 80857 (10.98/16.98)	IN PIECES	10
20	17	**WAYLON JENNINGS** ▲[4] RCA 8506* (6.98)	GREATEST HITS	111
21	16	**THE BELLAMY BROTHERS** CURB 42298/MCA (4.98/11.98)	GREATEST HITS VOL. III	46
23	16	**DWIGHT YOAKAM** ▲[3] REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
23	—	**GARTH BROOKS** ▲[5] CAPITOL NASHVILLE 98743 (10.98/16.98)	THE CHASE	6
24	—	**ALABAMA** ▲ RCA 61040 (9.98/13.98)	GREATEST HITS VOL. II	59
25	21	**TOBY KEITH** POLYDOR NASHVILLE 514421 (7.98 EQ/11.98)	TOBY KEITH	2

Catalog albums are older titles which are registering significant sales. © 1996, Billboard/BPI Communications and SoundScan, Inc.

TRACY LAWRENCE

TIME MARCHES ON

82866

Debut 6
On Billboard Top Country Albums

Debut 37
On Billboard 200

TRUST THE MUSIC ATLANTIC

Top Contemporary Christian™

Compiled from a national sample of retail store and one-stop sales reports. SoundScan®

THIS WEEK	2 WKS AGO	WKS ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ NO. 1 ★ ★	
1	1	11	**DC TALK** ● FOREFRONT 25140/CHORDANT 11 weeks at No. 1	JESUS FREAK
2	2	13	**VARIOUS ARTISTS** SPARROW 51516/CHORDANT	WOW-1996
(3)	3	24	**MICHAEL W. SMITH** ● REUNION 0106/WORD	I'LL LEAD YOU HOME
(4)	4	36	**JARS OF CLAY** ESSENTIAL 5573/BRENTWOOD	JARS OF CLAY
(5)	6	14	**CARMAN** SPARROW 51422/CHORDANT	R.I.O.T.
6	5	35	**VARIOUS ARTISTS** WORD 0604	MY UTMOST FOR HIS HIGHEST
(7)	9	48	**POINT OF GRACE** WORD 5608	THE WHOLE TRUTH
8	7	17	**CECE WINANS** SPARROW 51441/CHORDANT	ALONE IN HIS PRESENCE
9	9	30	**KIRK FRANKLIN AND THE FAMILY** ▲ GOSPO CENTRIC 72119/CHORDANT	KIRK FRANKLIN AND THE FAMILY
10	10	79	**AMY GRANT** ▲ MYRRH 6974/WORD	HOUSE OF LOVE
11	11	27	**RAY BOLTZ** WORD 41601	THE CONCERT OF A LIFETIME
12	13	45	**ANOINTED** WORD 67051	CALL
13	14	14	**PHILLIPS, CRAIG & DEAN** STARSONG 0074/CHORDANT	TRUST
(14)	33	7	**VARIOUS ARTISTS** SPARROW 1561/CHORDANT	GREAT WOMEN OF GOSPEL
15	12	31	**VARIOUS ARTISTS** SPARROW 1445/CHORDANT	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL
16	15	14	**PETRA** WORD 9624	NO DOUBT
17	19	16	**KATHY TROCCOLI** REUNION 011Q/WORD	SOUNDS OF HEAVEN
18	18	81	**STEVEN CURTIS CHAPMAN** ● SPARROW 51408/CHORDANT	HEAVEN IN THE REAL WORLD
19	17	20	**DONALD LAWRENCE & TRI-CITY SINGERS** CRYSTAL ROSE/SPARROW 1480/CHORDANT	BIBLE STORIES
20	16	25	**RON KENOLY** INTEGRITY 02392	SING OUT WITH ONE VOICE
21	20	46	**NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE** VERITY 43010	SHOW UP!
(22)	23	15	**THE WINANS** QWEST 45888/WCD	HEART & SOUL
23	28	25	**HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR** BENSON 4168	LIVE IN NEW YORK BY ANY MEANS NECESSARY
(24)	31	9	**GOSPEL GANGSTAS** HOLY TERROR 5852/BENSON	DO OR DIE
25	26	35	**CLAY CROSSE** REUNION 0104/WORD	TIME TO BELIEVE
26	24	120	**MICHAEL W. SMITH** ● REUNION 0086/WORD	FIRST DECADE 1983-1993
27	22	29	**YOLANDA ADAMS** TRIBUTE 5921/DIADEM	MORE THAN A MELODY
28	27	79	**NEWSBOYS** STARSONG 8814/CHORDANT	GOING PUBLIC
(29)	38	6	**PAUL WILBUR** HOSANNA 08632/INTEGRITY	SHALOM JERUSALEM
(30)	NEW▶		**VARIOUS ARTISTS** SPARROW 1572/CHORDANT	LOVE SONGS FOR A LIFETIME
31	25	167	**DC TALK** ▲ FOREFRONT 3002/CHORDANT	FREE AT LAST
32	30	9	**SHIRLEY CAESAR** WORD 3602	SHIRLEY CAESAR LIVE...HE WILL COME
(33)	NEW▶		**VARIOUS ARTISTS** SPARROW 1519/CHORDANT	SAINTS IN PRAISE: THEIR VERY BEST
(34)	NEW▶		**DON MARSH** BRENTWOOD 5516	AMERICA'S 25 FAVORITE PRAISE & WORSHIP VOL. 1
35	29	23	**GEOFF MOORE & THE DISTANCE** FOREFRONT 25129/CHORDANT	HOME RUN
36	21	3	**RADICAL FOR CHRIST** INTEGRITY 08792	PRAISE IN THE HOUSE
(37)	NEW▶		**CAROLYN ARENDS** REUNION 0101/WORD	I CAN HEAR YOU
38	32	17	**SUSAN ASHTON** SPARROW 51[illegible]/CHORDANT	SO FAR, THE BEST OF SUSAN ASHTON, VOLUME ONE
39	35	14	**WAYNE WATSON** WARNER ALLIANCE 4187/WCD	FIELD OF SOULS
(40)	RE-ENTRY		**AUDIO ADRENALINE** FOREFRONT 3012/CHORDANT	DON'T CENSOR ME

◯ Records with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl available. indicates past or present Heatseeker title. © 1996, Billboard/BPI Communications.

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Artists & Music

HIGHER GROUND

by Deborah Evans Price

NEW-LABEL NEWS: Many of us on Music Row can remember when there were only five or six major country music record labels. Now, at last count, there were 23, or is it 24 or 25? With the increasing popularity of Christian music, it seems the Christian industry is following that trend. There are several new labels popping up. One of the more interesting entries in the market is a new Christian label being created by Warner Bros. True, it already has Warner Alliance. So, what is this new label going to be like, and why start another one? These are questions that remain to be answered. So far, all we know is that Warner Alliance VP **Barry Landis** will be VP/GM of the new venture and that details (such as the new company's name) will be forthcoming.

Also gearing up for a new label are the folks at Portland, Ore.-based Pamplin Entertainment. Pamplin has been known primarily for its children's product, such as **the Bibleman** cassette and video projects. I've also heard that mainstream labels are investigating involvement in the Christian music business. (So far, there have been meetings, but no concrete news.) Stay tuned for further developments.

SOUTHERN GOSPEL BACK ON TNN: Yes, thanks to the efforts of **Bill Gaither and Bill Carter,** Southern gospel music will once again be featured on TNN. The genre has been mostly absent from TNN since the demise of the "Gospel Jubilee" program a few years ago. Then last fall, Gaither and Carter served as executive producers for "A Ryman Gospel Reunion," a multi-artist Southern gospel spectacular that aired on TNN in November (and was repeated in January). The special was among the top-two-rated shows the weeks it aired, and due to that strong showing, TNN has commissioned four additional shows, each of which will be aired twice, for 1996.

Gaither and numerous musical guests gathered at the Tennessee Performing Arts Center early this month to tape two more shows. One program, titled "Sing Your Blues Away," focuses on songs of reassurance. The other, "Moments To Remember," is a tribute to such great Southern gospel songwriters as **Albert Brumley, Stuart Hamblen, Ira Stanphill, Dottie Rambo,** and **the Speers.** Southern gospel top artists who participated in the tapings included **the Cathedrals, the Florida Boys, Jeff & Sheri Easter, James Blackwnod, the Speers, Howard & Vestal Goodman, Jake Hess, Hovie Lister, Joel & LaBreeska Hemphill, Candy Hemphill Christmas, the Nelons, Eva Mae LeFevre, Karen Peck & New River, J.D. Sumner & the Stamps, the Talleys, Jessy Dixon, Cynthia Clawson, Wendy Bagwell,** and **the Isaacs.**

"Sing Your Blues Away" is scheduled to air April 6 and "Moments To Remember" is slated for May 4. **Patricia Branan** is producing the shows for Ralph Emery Productions. **Jim "Moose" Sowards** directed, and Carter, Gaither, and **Barry Jennings** served as executive producers.

WAYNE'S WORLD: Warner Alliance recording artist **Wayne Watson** recently performed two sold-out shows at Houston's Second Baptist Church, with more than 6,000 people filling the huge sanctuary each night. The concerts have become a highly anticipated annual event in Watson's hometown and serve as a prelude to his spring tours. Performing with guitarist **James Dillingham,** Watson created a special kind of magic that made it obvious why he's one of the industry's most-acclaimed artists.

Cheri Keaggy opened both shows and turned in heartfelt renderings of songs from her two Sparrow albums ("Little Boy On His Knees," one of my personal favorites, left me teary-eyed), but with two long sets each evening, it was clearly the hometown artist's time to shine. And he did. Watson interspersed such classic favorites as "Touch Of The Master's Hand," "Home Free," and "Watercolour Ponies" with tunes from his wonderful new "Field Of Souls" album. He also told amusing anecdotes about family life, particularly the joys and frustrations of raising two sons. His warm, relaxed demeanor and the way in which music and ministry was woven into an effective program resulted in an enjoyable evening.

If you haven't checked out "Field Of Souls," Watson's first release on Warner Alliance, you should. It's a finely crafted collection that showcases the strength of Watson's songwriting. "I'm happy about the fact that the songs, I feel, are strong," Watson says. "I feel like that has to be the backbone of our projects—not necessarily the bells and whistles of who plays or who produces—it has to be the material. I feel like that is strong. It was borne out of [the] pain of writing. The writing process is always difficult for me."

One of the themes reflected in the songs on "Field Of Souls" is Watson's acceptance of the diversity of Christians and the way they live their faith. "I hope other people can embrace these things," he says. "I think we've spent a lot of years trying to clone each other into the same walk, the same talk, and the same look. I think there are definite black-and-white issues, and there are some definite boundaries. I think God has some great diversity in his style of creation, and I think we should utilize that. I have friends that play major-league baseball, and they do things to influence people that would never have any respect for me."

Watson says he used to feel guilty if someone talked about people doing mission work abroad, because he felt he should be doing that. "We'd be much healthier, spiritual people if we would just look at those instances and say, 'Good for them. Good for you. You do what you're doing for God right where you are,' " he says. "It doesn't have to be public, it can be private behind the doors of an office, where you influence people with a word of kindness or encouragement . . . I think it's very limiting to think we only reach people through church services and gospel radio."

PLAYERS UNITE: If you ever wondered what it would be like for the top musicians and producers in the industry to record an album, then you're going to love "The Players," a new release on Warner Alliance that features a who's who of outstanding musicians, including **Michael Omartian, Dann Huff, Tom Hemby, Chris Rodriguez, Mark Dnuthit, Eric Darken, Terry McMillan, Shane Keister,** and **Tommy Sims.** These musicians have performed with such top names in the industry as **Elvis Presley, Bruce Springsteen, Elton John, Wynonna, BeBe & CeCe Winans, Amy Grant, Whitney Houston, Michael Jackson,** and **Michael W. Smith.**

The project was the brainchild of executive producer **Bobby Blazier,** whose approach was to just let musicians choose their own studio and accompanying musicians and just play to their heart's content. The resulting album is a stylistically varied collection that encompasses jazz, rock, hip-hop, and other styles. The track "10Q" features all nine musicians listed above and drummer **Paul Leim** for an all-star jam and was written on the spot by Omartian and Sims when the gang gathered in the studio.

No word on whether Warner Bros. is going to push any cuts to mainstream radio. One would hope so. This release is too good to be embraced only by the Christian industry. And by the way, it also benefits a good cause: The producer and the musicians are donating a portion of the proceeds to Feed the Children, an international nonprofit Christian hunger and disaster-relief organization.

NEWS NOTES: Ransom Soul Wear has signed a distribution deal with Diamante . . . Singer/songwriter **Chris Willis** has signed with Star Song. Look for his label debut in May . . . **The Newsboys** have been in Australia filming their "Take Me To Your Leader" video with director **Geoff Moore,** who recently directed **the Goo Goo Dolls'** "Name" clip . . . **Gary Oliver** is the special guest on **Carman's R.I.O.T.** tour this spring . . . **Three Crosses** will open for **Michael W. Smith** on his spring tour . . . Look for a major mainstream label to become involved with one of Christian music's hottest acts. More to come.

Top Gospel Albums

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	33	DONALD LAWRENCE & THE TRI-CITY SINGERS / CRYSTAL ROSE 51480/SPARROW 2 weeks at No. 1	BIBLE STORIES
2	2	135	KIRK FRANKLIN AND THE FAMILY▲ / GOSPO CENTRIC 72119	KIRK FRANKLIN AND THE FAMILY
3	3	36	WILLIAM BECTON & FRIENDS / WEB 9145/INTERSOUND	BROKEN
4	4	69	DOTTIE PEOPLES / ATLANTA INT'L 10200	ON TIME GOD
5	6	53	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE / VERITY 43010	SHOW UP!
6	8	20	EDDIE JAMES & THE PHOENIX MASS CHOIR / FRESH WINE 001	"HIGHER"
7	3	15	DONALD LAWRENCE PRESENTS RODNEY POSEY / SPARROW 51470	LIVE IN PRAISE AND WORSHIP WITH THE WHITFIELD COMPANY
8	9	15	CARLTON PEARSON / WARNER ALLIANCE 46006	LIVE AT AZUSA
9	10	91	GMWA WOMEN OF WORSHIP / ALEHO INT'L MUSIC/TYSCOT 3006/ATLANTA INT'L	IT'S OUR TIME
(10)	33	3	B. CHASE WILLIAMS & THE SHABACH CHOIR / INTERSOUND 9162	TAKE A TRIP
11	13	32	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR / BENSON 4168	LIVE IN NEW YORK BY ANY MEANS...
12	9	15	DOROTHY NORWOOD / MALACO 4476	SHAKE THE DEVIL OFF
(13)	25	2	THE NEW JERSEY MASS CHOIR / INTERSOUND 9161	SEND YOUR RAIN
(14)	10	20	KENNY ELDRIDGE & THE JESUS CELEBRATION MASS CHOIR / BORN AGAIN 1008	EXCITED
15	12	33	THE CANTON SPIRITUALS / BLACKBERRY 1610/MALACO	LIVE IN MEMPHIS II
(16)	21	3	COGIC INTERNATIONAL MASS CHOIR / BELLMARK 70007	HE'LL BRING YOU OUT!
17	17	31	YOLANDA ADAMS / TRIBUTE 3592	MORE THAN A MELODY
18	18	17	CECE WINANS / SPARROW 51441	ALONE IN HIS PRESENCE
19	25	15	THE WINANS / QWEST 45688/WARNER BROS.	HEART & SOUL
20	11	26	SHIRLEY CAESAR / WORD 67301/EPIC	SHIRLEY CAESAR LIVE...HE WILL COME
21	24	13	THE RANCE ALLEN GROUP / BELLMARK 70008	YOU MAKE ME WANNA DANCE
(22)	28	4	REV. CLAY EVANS / MEEK 3995	I'VE GOT A TESTIMONY
23	20	6	GMWA PHILADELPHIA MASS CHOIR / VECTRON 2180	FOR THE GOOD OF THEM
(24)	31	47	ANOINTED / WORD 67051/EPIC	THE CALL
25	21	52	FRED HAMMOND & RADICAL FOR CHRIST / BENSON 4008	THE INNER COURT
(26)	RE-ENTRY		EDWIN HAWKINS / BELLMARK 70009	ALL THINGS ARE POSSIBLE
27	28	3	RADICAL FOR CHRIST / INTEGRITY 08792	PRAISE IN THE HOUSE WITH RADICAL FOR CHRIST
28	34	3	VARIOUS ARTISTS / VERITY 43013	VERITY RECORDS PRESENTS: A TRIBUTE TO ROSA PARKS
29	22	9	DOUG WILLIAMS / BLACKBERRY 1612	HEARTSONGS
30	19	10	REV. MILTON BRUNSON AND THE THOMPSON COMMUNITY SINGERS / WORD 67303/EPIC	SHOUT
31	35	75	HELEN BAYLOR / WORD 66443/EPIC	THE LIVE EXPERIENCE
32	29	6	FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR / GOSPO CENTRIC 72131	A NEW THING-EXPERIENCE THE FULLNESS...
33	18	10	MICHAEL FLETCHER / SOUND OF GOSPEL 216	HIGHEST PRAISE
(34)	RE-ENTRY		WALTER HAWKINS AND THE HAWKINS FAMILY / BELLMARK 70006	NEW DAWNING
36	40	139	MISSISSIPPI MASS CHOIR / MALACO 6013	IT REMAINS TO BE SEEN
36	31	143	THE CANTON SPIRITUALS / BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
37	39	17	JAMES HALL & WORSHIP & PRAISE / INTERSOUND 9163	KING OF GLORY
36	16	21	GEORGIA MASS CHOIR / SAVOY 7117/MALACO	LORD TAKE ME THROUGH
39	23	13	KIRK FRANKLIN AND THE FAMILY / GOSPO CENTRIC 72130	KIRK FRANKLIN AND THE FAMILY CHRISTMAS
(40)	RE-ENTRY		PETER'S ROCK MASS CHOIR / SOUND OF GOSPEL 213	A MESSAGE FROM THE ROCK

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In the SPIRIT

by Lisa Collins

THE NEW 'KING OF GOSPEL': That's what they're calling **James Moore** these days, and, while it's an honor he'll gladly share with **John P. Kee**, it's one he's comfortable with himself. And why not? With five Stellar Awards, a string of hit albums, and two Grammy nominations—one for his latest offing with **the Mississippi Mass Choir**, "Live At Jackson State University"—Moore is sure he has earned the crown. However, as he freely admits, glory has come at a high price.

In Jackson, Miss., to record "Jesus Paid It All," a tune off the forthcoming live album from the Mississippi Mass Choir, Moore spoke of his life-threatening battle with a kidney disease, an outgrowth of diabetes, that has severely impaired his vision. "At one time, I wanted to give up. I felt that if I had to be handicapped, why be in the world?" Moore says. "But the Lord really dealt with my heart, and this has challenged me to hold onto what I have."

In the fall of 1994, Moore experienced full-blown kidney failure, and doctors predicted that he would not live. Today, those doctors are amazed at his recovery, although his sight remains damaged. He sees some ligbt, but with little clarity. And while his strict medical regime requires dialysis three times a week, Moore (who turned 40 Feb. 1) is on the road recording and performing. Last month, be co-produced a project for **the Colorado Mass Choir** with **Rudolph Stanafield**. (He was also in Nashville to pick up a Stellar Award for best male vocalist, traditional, for "Live At Jackson State University.") Later this month, he will head back to the studio to begin work on a solo album. "That," he says, "is my testimony. That if you hold on firmly to God, you can make it, no matter the circumstances."

COMING ATTRACTIONS: It was easy to see why **the Mississippi Mass Choir** is the top choir in the gospel industry, as its members laid tracks on their fourth recording Jan. 27. Recorded live at Jackson State University, stand-out cuts include "Lord, We Praise You" and "Holy Place," a stirring tribute to the late **Frank Williams** with **Melvin Williams** and **Doug Williams** on lead vocals. Other featured guests include **Walter Hawkins, Milton Biggham, Bryan Wilson,** and **Jamea Moore**. The project is tentatively slated for a summer release.

CLOSING THE GAP: In a move that will help bridge the gap between the church community and the gospel industry, Savoy chief executive Milton Biggham has pacted with **Dr. Henry Lyons**, president of the 8 million-member, Nashville-based National Baptist Convention Inc., to record a National Baptist Convention mass choir at the group's annual September meet. Recruiting efforts are under way for the choir, which would be the first in the history of the convention.

Biggham—who, as a Baptist pastor, is a member of the convention—is excited. "We're going to organize the mass choir, which means they're going to start a new music convention within the National Baptist Convention," he says. "We're going to open up the door to gospel music artists to come in and sing for the convention, and those artists do not have to be just Savoy artists." In the meantime, Biggham is prepping **Shun Paee's** latest effort, "A Wealthy Place," for release next month and is set to start work in April on the next album from **the New York Restoration Choir** with **Donnie McClurkin**.

Jazz BLUE NOTES

by Jim Macnie

DEAR HEART: The A&E Network is set to air "Tony Bennett Live By Request: A Valentine's Special" at 9 p.m. EST on Wednesday (14). If you tune in and don't hear the sublime singer do one of your favorites, lobbying options will be available. The man who wooed the MTV crowd (he has been unplugged his whole career) is making bis set list a democratic document.

During the concert, listeners can call in their petitions to the Sony Studios in New York, the evening's venue; the number will be posted on tbe screen. The night before, **Bennett** goes hi-tech and converses online with fans via Prodigy at 8 p.m. EST (where you might beat tbe crowd and politely suggest a song or two). The two-hour show will also be aired live over the SW Network on radio stations in more than 80 markets. As usual, **the Ralph Sharon Trio** will accompany Bennett, whoae "Here's To The Ladies" remains in the upper echelons of Billboard's Top Jazz Albums chart. I'm going to solicit my fave right now: Tony, please, a curt "It Amazea Me," if you would.

In otber Bennett news, if you want to charm your lovesome mate with a bit of the bubbly, the Korbel company offers a limited-edition champagne in a bottle graced with visual art by the vocalist, whom many also know as a painter.

ETC: The self-titled album from **the Rite Of Strings**—an allegiance of guitariat **Al Di Meola**, bassist **Stanley Clarke**, and violinist **Jean-Lue Ponty**—continues to aell briskly (39,000 to date), but Ponty's past is catching up with him. Two reissues of his work have hit the rack: "Live At Donte's" on the Pacific Jazz/Blue Note label and "Le Voyage: The Jean-Luc Ponty Anthology" from Rhino. Together, they provide a telling portrait of a player who shifts between acouatic swing and pop funk.

Jerry Gonzalez & the Fort Apaehe Band, who recorded a live album for Milestone at Washington, D.C.'s Blues Alley during a stint Feb. 1-4, received a Grammy nomination for best Latin jazz disc for "Pensativo." Labelmate **Chico O'Farrill** was honored with the same nomination for "Pure Emotion" . . . The February issue of Life magazine contains poignant images inspired by **Art Kane's** famous 1959 group portrait of 57 jazz musicians in front of a Harlem brownstone. **Gordon Parks'** new shot of the 11 surviving members of the original, taken at the same address, is ghostly. The sense of melancholy is heightened by the inclusion of **Gerry Mulligan**, who died Jan. 20.

But on the next page, 157 of jazz's most vibrant spirits offer smiles to the future. **Joe McNally's** studio shot caught everyone from **Doe Cheatham** to **Greg Osby** with good tidings on their faces, and it's hard not to be optimistic and proud about jazz when viewing such extraordinary talent. In a further tip of the hat to the past, Black Entertainment Television's BET on Jazz channel ran a documentary of the new portrait's conatruction inspired by **Jean Baeh's** film "A Great Day In Harlem," which told the tale of the initial crew's asaemblage.

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ECM CASTS 'GAZE' WITH FILM SCORE

(Continued from page 1)

promising ECM New Series albums that have achieved crossover success through savvy marketing.

Issued in 1994, "Officium"—a bold, soulful fusion of Jan Garbarek's saxophone improvisation and the Hilliard Ensemble's chant—has sold nearly 80,000 copies, according to SoundScan. ECM says it has shipped more than 500,000 copies of the album worldwide. A similar hit from 1993 was "Te Deum," by the spiritual contemporary composer Arvo Pärt. That album has sold more than 65,000 units, according to SoundScan, with shipments of nearly 200,000 internationally, ECM reports.

ECM New Series is the classical and contemporary composition imprint of ECM Records, the German avant-garde jazz and experimental music label distributed by BMG Classics (Billboard, Nov. 5, 1994).

Lately, ECM has escalated its crossover success, managing the rare feat of getting albums by a single artist into the top 15 of the jazz and classical charts concurrently. Keith Jarrett's "At The Blue Note" (culled from the boxed set of the same name) has spent 16 weeks on Top Jazz Albums; the pianist's "Handel: Suites For Keyboard" has logged 12 weeks on Top Classical Albums.

The music of "Ulysses' Gaze" was drawn from Karaindrou's score to the Theo Angelopoulos film of the same name. Karaindrou has a special affinity with Angelopoulos, having scored several of his films. The director has even had Karaindrou compose themes in advance so he could shoot to the music. "Our relationship is magical and inexplicable," Karaindrou says.

ECM released Karaindrou's soundtrack to Angelopoulos' "The Suspended Step Of The Stork" in 1992. Her themes for Angelopoulos' films "Landscape In The Mist," "The Beekeeper," and "Voyage To Cythera" were collected on the 1991 ECM album "Music For Films," which featured Garbarek intoning the forlorn theme to "The Beekeeper."

Karaindrou also has released several

(Continued on next page)

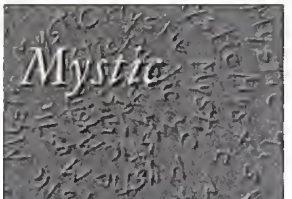
Classical KEEPING SCORE

by Heidi Waleson

MESSIANISM: Will the music of **Olivier Messiaen**, who died in 1992, bring peace to the world? **Albert Imperato**, Deutsche Grammophon's U.S. VP, is sure of it. On Tuesday (13), DG is launching "Mystic," a compilation of some of Messiaen's most accessible music, including a cut from the Grammy-nominated "Concert À Quatre."

All but one of the tracks were culled from recent DG recordings made by **the Bastille Opera Orchestra** under **Myung-Whun Chung** (the exception is a movement from a 1979 recording of "Quartet For The End Of Time" which includes **Daniel Barenbolm** as pianist). Imperato, who was captivated by the French composer when DG released Chung's recording of his "Turangalila Symphony" four years ago, is positively messianic on the subject.

"This is timeless music," he says. "It is unique in its combination of religioua fervor and spirituality, combined with the glory of the natural world and the explosive passion of human love. We're coming to the end of the century, and people are searching for something transcendent. Messiaen is the modern visionary."



Messiaen is certainly one of the great underappreciated composers of the 20th century, and there is much in his music that reaches out even to the uninitiated listener: bird song; serenity; the weird, ghostly sound of a signature Messiaen instrument, the electronic Ondes Martenot; and the exultant, extravagant spirit of the "Turangalila" symphony.

Imperato also hopes that Messiaen's life will pique print and listener interest: He wrote and performed "Quartet For The End Of Time" in a World War II prison camp and played the organ every Sunday for 60 years in his Paris church on the Ile St. Louis. "Who's the target audience?" Imperato asks. "How about humanity?" He see no reason why there shouldn't be a Messiaen explosion—after all, few people played **Mahler** until **Leonard Bernstein** decided to champion his music.

DG's yearlong Messiaen campaign begins at the Music Personnel Conference in San Francisco, Feb. 7-Saturday (10), where DG team members will aim to persuade radio programmers that it's OK to play Messiaen on the radio. The disc is deliberately radio-friendly. It is stickered: "Play the key single: 'Vocalise' track 1 (4:23)," a blatantly tonal movement from "Concert À Quatre."

One PD, **Patrick Neas** of 24-hour commercial classical station KXTR Kansas City, Mo., is already a Messiaen convert.

"Movements like 'Joy Of The Blood Of The Stars' from 'Turangalila' [which is on 'Mystic'] and 'Vocalise' are very ear-catching, and when played in the right context, they draw listeners in," he says. "The phones always ring when I play those excerpts. Your average office worker is very intrigued by new sounds. We launch right into it without any front announcement—that way, you don't set up a psychological barrier with the words '20th-century composer.' The standard radio philosophy of ataying away from 20th-century music is too dogmatic—some of this music makes the station sound fresh and exciting."

"Mystic" is intended as a Messiaen introduction for the public, which will then, in DG'a theory, aeek out the complete performances. ("Mystic" does offer one complete piece: "L'Ascension.") DG salespeople are being encouraged to create multitile displays at retail to make this easier. The disc contains novice-friendly program notes and a Messiaen discography, and it is packaged with a violet jewel case and booklet (Messiaen's favorite color) and a cover design that evokes ancient runes written in sand.

Jem Cohen, who created **Gil Shaham's** "Four Seasons" video, has also made a "Mystic" video. A less-expensive effort than the Shaham project, "Mystic" features no performance footage. It has some of the urban starkness of "The Four Seasons," with its images of people looking out the lit windows of subway cars, but it also reflects Messiaen's interest in the natural world, with scenes of birds and footage of puddles reflecting the moon.

DG is shopping the video to dozens of national and local cable outlets. Also on tap are a symposium with Chung in New York March 18, Messiaen performancea by Chung with **the Boston Symphony** in the fall, and a Messiaen radio festival to coincide with the composer's birthday in December.

Pierre Boulez is to record some vocal pieces by Messiaen with **the Cleveland Orchestra** this spring, and, in the label's zeal for the eomposer, Imperato even points out that **Esa-Pekka Salonen** and his **Los Angeles Philharmonic**, who record for Sony Classical, are performing "Turangalila" in May. The disc will be distributed in Europe by DG.

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Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan©

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	30	**BOOMBASTIC** ● VIRGIN 40158* 30 weeks at No. 1	SHAGGY
2	2	13	**THE BEST OF VOLUME TWO** VIRGIN 41010	UB40
3	NEW▶		**RESISTANCE** GIANT 24633	BIG MOUNTAIN
4	3	12	**THE BEST OF VOLUME ONE** VIRGIN 41009	UB40
5	4	29	**'TIL SHILOH** LOOSE LANNON 524119*/ISLAND HS	BUJU BANTON
6	5	37	**NATURAL MYSTIC** TUFF GONG 524103*/ISLAND	BOB MARLEY & THE WAILERS
7	6	13	**PROPHECY** AFRICAN STAR/RAL 529264*/ISLAND	CAPLETON
8	8	25	**SCENT OF ATTRACTION** 550 MUSIC 67094* HS	PATRA
9	7	33	**TOUGHER THAN LOVE** ● WORK 64189*/COLUMBIA HS	DIANA KING
10	9	107	**BAD BOYS** ● BIG BEAT 92261/AG	INNER CIRCLE
11	10	30	**FREE LIKE WE WANT 2 B** ELEKTRA 61702*/EEG	ZIGGY MARLEY AND THE MELODY MAKERS
12	11	3	**STRICTLY THE BEST VOLUME 15** VP 1459*	VARIOUS ARTISTS
13	RE-ENTRY		**REAL TING** WEEDED 2006*/NERVOUS HS	MAD LION
14	12	25	**THE STRUGGLE CONTINUES** COLUMBIA 64197* HS	SUPER CAT
15	13	11	**BLESSED** ISLAND JAMAICA 539950*/ISLAND	BEENIE MAN

TOP WORLD MUSIC ALBUMS™

			★ ★ NO. 1 ★ ★	
1	1	45	**BEST OF** NONESUCH 79358/AG 18 weeks at No. 1	GIPSY KINGS
2	3	50	**THE LION KING: RHYTHM OF THE PRIDE LANDS** ● WALT DISNEY 60871	LEBO M
3	4	64	**THE MASK AND MIRROR** WARNER BROS. 45420 HS	LOREENA MCKENNITT
4	2	54	**THE LONG BLACK VEIL** ● RCA VICTOR 62702/RCA	THE CHIEFTAINS
5	5	26	**CESARIA EVORA** NONESUCH 79358/AG HS	CESARIA EVORA
6	6	13	**HEAT OF THE SUN** SELVA 1001	STRUNZ & FARAH
7	9	23	**CELTIC VOICES: WOMEN OF SONG** NARADA 63921	VARIOUS ARTISTS
8	7	11	**WOMEN OF THE WORLD: CELTIC** PUTUMAYO 120	VARIOUS ARTISTS
9	10	20	**CELTIC TWILIGHT 2** HEARTS OF SPACE 11106	VARIOUS ARTISTS
10	8	46	**CLANNAD THEMES** CELTIC HEARTBEAT/ATLANTIC 82737/AG	CLANNAD
11	11	22	**THE BROTHERS MCMULLEN** ARISTA 18803	SOUNDTRACK
12	13	10	**LEI HALI'A** PUNAHELE [illegible] HS	KEALI'I REICHEL
13	14	48	**CELTIC LEGACY: A GLOBAL CELTIC JOURNEY** NARADA 63916	VARIOUS ARTISTS
14	RE-ENTRY		**BANBA** ATLANTIC 82503/AG	CLANNAD
15	12	63	**ALEGRIA** BMG VICTOR [illegible]/RCA	CIRQUE DU SOLEIL

TOP BLUES ALBUMS™

			★ ★ NO. 1 ★ ★	
1	1	14	**GREATEST HITS** EPIC 66217* 14 weeks at No. 1	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
2	2	13	**LEDBETTER HEIGHTS** GIANT 24[illegible]/WARNER BROS HS	KENNY WAYNE SHEPHERD
3	3	25	**FROM THE CRADLE** ▲ DUCK/REPRISE 45735/WARNER BROS	ERIC CLAPTON
4	4	25	**BLUES** MCA 11060	JIMI HENDRIX
5	9	15	**TURN IT ON!, TURN IT UP!** BULLSEYE BLUES 9566/ROUNDER	ROOMFUL OF BLUES
6	7	25	**SOME RAINY MORNING** MERCURY 526867	ROBERT CRAY
7	6	2	**DUKE'S BLUES** POINTBLANK 4[illegible]/VIRGIN	DUKE ROBILLARD
8	5	21	**HANDFUL OF BLUES** BLUE THUMB 7[illegible]/GRP HS	ROBBEN FORD ANO THE BLUE LINE
9	8	2	**FOUND TRUE LOVE** POINTBLANK 40655/VIRGIN	JOHN HAMMOND
10	10	25	**KEB' MO'** OKEH 57863/EPIC	KEB' MO'
11	11	25	**CHILL OUT** POINTBLANK 40107/VIRGIN	JOHN LEE HOOKER
12	12	24	**COVER TO COVER** ARISTA 18770	THE JEFF HEALEY BAND
13	RE-ENTRY		**ESSENTIAL BLUES** HOUSE OF BLUES 1149	VARIOUS ARTISTS
14	RE-ENTRY		**ONE FOOT IN THE BLUES** WARNER BROS. 45815	ZZ TOP
15	14	15	**LIVE '92/'93** POINTBLANK 40658/VIRGIN	ALBERT COLLINS AND THE ICEBREAKERS

Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units, ▲RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl available. HS indicates past and present Heatseekers titles. © 1996 Billboard/BPI Communications and SoundScan, Inc

ECM CASTS 'GAZE' WITH FILM SCORE

(Continued from preceding page)

soundtrack albums on the French label Milan and the Greek label Minos. Her 1988 Minos album, "Eleni Karaindrou In Concert," achieved gold status in Greece (30,000 units sold).

"Ulysses' Gaze" features viola soloist Kim Kashkashian, whose low-key virtuosity has graced ECM albums of music by such composers as Bach and Giya Kancheli. Her idiomatic treatment of the spare Balkan melody at the heart of "Ulysses' Gaze" develops more than an hour's worth of variations to hypnotic effect.

To Stephen Hill, producer/host of the NPR-syndicated program "Hearts Of Space," Karaindrou's theme and variations "seem to carry centuries of Near Asian folk music tradition, centuries of sadness." He adds that the composer has found the perfect interpreter in Kashkashian. "Theirs is a feminine approach," he says. "It's not splashy; it's rooted in deep emotional expression."

"Only Kim could express the inner dance that was the essence of my composition," Karaindrou says. "And the simplicity there—the singing—is demanding for a performer."

Hill, who has featured Karaindrou's past ECM albums on "Hearts Of Space," says he plans to play the bulk of "Ulysses' Gaze" on a show in early March.

The biggest challenge facing ECM in the marketing of "Ulysses' Gaze" is that the movie—which stars Harvey Keitel—lacks a U.S. distributor. That doesn't matter, according to ECM founder and album producer Manfred Eicher, since the label considers the album a vital chamber work independent of its role as a film score.

In fact, Eicher worked closely with Karaindrou to extend and develop "Ulysses' Gaze" in order to create "a dramaturgy for music listeners," he says, "an experience for the ears and hearts of those who haven't seen or can't see the film."

"'Ulysses' Gaze' certainly stands alone, with broad appeal as a classical record," says Paula Morris, ECM's U.S. label manager. "But like 'Officium,' it's difficult to categorize and rack in stores. In an ideal world, 'Ulysses' Gaze' would be racked both in classical and soundtracks."

Borders Books & Music plans to stock "Ulysses' Gaze" in the classical section, according to classical buyer Mona DeQuis. She says the chain will feature "Ulysses' Gaze" in listening stations devoted to classical soundtracks and will file the album under Kashkashian's card in the solo viola section.

"We're going to step out with this album," DeQuis says. "It will touch those that are into Górecki, Pärt, and Tavener, whom we've done really well with."

"Retailers know this is the kind of record that ECM can deliver," Morris adds. "So our whole marketing campaign is based on getting the record heard."

The late 1995 release of "Ulysses' Gaze" in Europe gave ECM a headstart for its U.S. campaign. Since the album was available before marketing began, finished product was used for press, retail, and radio promos. The label also produced four-track sampler CDs for the album and distributed them at holiday press parties. For point-of-purchase placement, ECM laminated a rave advance review from CD Review magazine.

For interactive promotion, ECM has advertised an 800-number for the album via "Ulysses' Gaze" business cards distributed in eight major markets. (Morris says retailers, especially alternative outlets, such as clothing stores and restaurants, accept business cards more readily than larger postcards or fliers.) Calling that number, consumers can sample 60 seconds of "Ulysses' Gaze," and the 800 numbers are coded so the calls can be traced to their promotional source.

Also, along with its existing home page on the World Wide Web on the Internet, ECM has added a "Ulysses' Gaze" site, through which users can download music samples and movie stills, as well as purchase the album.

ECM also plans to sponsor NPR programs and take out ads in station program guides throughout March. The label plans to broaden its consumer advertising, too, placing ads in The New Yorker and Premiere magazines, as well as the usual classical, jazz, and general music press.

In addition, ECM is conducting a college promotional campaign, with its college reps working with college radio and indie retailers and the label servicing Karaindrou's back catalog along with the new album.

With "Ulysses' Gaze," ECM begins what should be a banner year. "Visible World," a new album from Garbarek, is due in late April, and Part's next work, "Litany," should be out by mid-September.

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Latin Notas

by John Lannert

NÚMERO UM: PolyGram Brasil ended Sony Brasil's three-year reign of the Brazilian market by finishing No. 1 in net sales in 1995, according to Brazilian trade association Associação Brasileira Produtores Discos. Last year, PolyGram came in with 138,710,000 units, edging out Sony, which registered 122,809,000 units. PolyGram's market share was 20.9%; Sony's was 18.5%. Trailing PolyGram and Sony were Warner Music Brasil (102,750,000 units, 16.5% share), EMI-Odeon (98,258,000, 15%), and BMG-Ariola (96,189,000, 14.5%).

The total units sold in 1995 in booming Brazil were 660,370,000, a plump 18.7% increase over the 558,925,000 sold in 1994. PolyGram nearly emerged as the top imprint in 1994, but it was caught in December by Sony, which released a batch of strong sellers for the holiday season.

Marcos Maynard, president of PolyGram since 1992, credits his executive team for the company's fine performance last year and adds that the label reached first place through a combination of strong product from established artists, such as **Caetano Veloso**, **Simone**, and **Chitãozinho & Xororó**, and developing artists, such as **Netinho**, **Gera Samba**, and **Companhia Do Pagode**.

Maynard adds that "Jovem Guarda," a five-CD retrospective of the frilly '60s pop'n'roll craze, helped push PolyGram over the top.

"We were expecting to sell 50,000, maybe 70,000 units of 'Jovem Guarda,'" says Maynard, "and we ended up selling 550,000 units. But it sold well because jovem guarda was a popular movement in the '60s, unlike bossa nova or tropicalismo, which was an elite sort of trend."

Maynard confidently anticipates repeating the label's '95 performance by doubling album sales of baby artists while continuing to maintain the robust sales levels of star acts.

In addition, Maynard opines that the exploding Brazilian record industry will soar for the third successive year, if, he says, "the economy remains stable. And with labels in general becoming more proficient in their business practices, I have no doubt the industry will have another fantastic year."

Maynard's optimistic outlook is shared by ABPD president **Manoel Camero**, who says that preliminary sales figures from January 1996 are 20% higher than those of January 1995. PolyGram remained in first place in January, Camero adds.

VIÑA BILL SET: The artist lineup for the Viña del Mar song festival, which is scheduled to run Wednesday (14) to Feb. 19, has been confirmed. While **Ace Of Base** and **2 Unlimited** are sure to be big hits with Viña's conservative pop/dance crowd, the best news is that the festival's Latino cast is one of its strongest yet. Booked to appear are **Juan Gabriel**, **Maná**, **Carlos Vives**, **Ricky Martin**, **Diego Torres**, **Illapu**, **Los Tres**, **Nicole**, **Los Calzones Rotos**, and **Patricia Manterola**.

MÁS ORO FOR MICKY: **Luis Miguel**'s double live album "En Concierto" (WEA Latina) has been certified gold by the Recording Industry Assn. of America. "En Concierto" is the Mexican superstar's third gold record.

A FABULOUS DEBACLE: Nineteen people were injured and 52 arrested after a melee erupted during a free show headlined by **Los Fabulosos Cadillacs** Jan. 30 at Dunas de Reñaca, Chile, near Viña del Mar.

Part of the problem was the unexpectedly large crowd—15,000 were expected, but 35,000 showed up. Flares of blame were also shot at concert promoter D.G. Medios for inadequate police protection and lack of security barriers.

In any case, when the opening act, **Aterciopelados**, took the

(Continued on next page)

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / LABEL/DISTRIBUTING LABEL	TITLE / PRODUCER (SONGWRITER)
				★★★ No. 1 ★★★	
1	1	1	5	**CRISTIAN** MELODY/FONOVISA (3 weeks at No. 1)	◆ AMOR D FREIBERG (G CASTRO)
2	2	3	5	**LA MAFIA** SONY	◆ UN MILLON OE ROSAS M LICHTENBERGER JR. (A LABRINAGA, R LABRINAGA)
3	3	4	10	**LUIS MIGUEL** WEA LATINA	AMANECI EN TUS BRAZOS J. MIGUEL, K CIBRIAN (J.A. JIMENEZ)
4	4	2	19	**ENRIQUE IGLESIAS** FONOVISA	◆ SI TU TE VAS R PEREZ BOTIJA (E IGLESIAS, R MORALES)
5	5	5	18	**PETE ASTUDILLO** EMI LATIN	◆ COMO TE EXTRANO A.B QUINTANILLA III (A.B QUINTANILLA III, PASTUDILLO, J. OJEDA)
6	6	7	10	**LIBERACION** FONOVISA	◆ ENAMORAOO DE UN FANTASMA LIBERACION (H PONY GONZALEZ)
7	7	8	9	**PEDRO FERNANDEZ** POLYGRAM LATINO	QUIEN H.PATRON (F MOGUEL)
8	8	11	4	**M. A. SOLIS Y LOS BUKIS** FONOVISA	POR AMOR A MI PUEBLO M.A SOLIS (M.A SOLIS, M MARROQUIN)
9	13	20	3	**LA TROPA F** EMI LATIN	◆ JUAN SABOR J FARIAS, J FARIAS (J FARIAS)
10	10	10	5	**GIRO** SDI/SONY	MI FORMA DE SENTIR O SOTO (J.M DEL CAMPO)
				★★★ AIRPOWER ★★★	
11	33	4	2	**ENRIQUE IGLESIAS** FONOVISA	EXPERIENCIA RELIGIOSA R PEREZ BOTIJA (C GARCIA)
12	12	27	3	**JON SECADA** SBK/EMI LATIN	◆ ES POR TI E ESTEFAN JR., J SECADA, J CASAS, K SANTANDER)
13	5	12	3	**MARC ANTHONY** RMM	TE AMARE S GEORGE, M ANTHONY (A RAMIREZ JR., E SANTIAGO)
				★★★ AIRPOWER ★★★	
14	15	17	4	**PESADO** FONOVISA	ESO ME GUSTA J ALFARO (J G ESPARZA)
				★★★ AIRPOWER ★★★	
15	24	24	4	**THE BARRIO BOYZZ** SBK/EMI LATIN	ERES ASI K C PORTER (M FLORES)
				★★★ AIRPOWER ★★★	
16	24	—	2	**MAZZ** EMI LATIN	◆ MAS Y MAS J GONZALEZ (J LOPEZ)
				★★★ AIRPOWER ★★★	
17	19	22	3	**SPARX** FONOVISA	MANDAME FLORES (AY, AY, AY) T MURPHY (L ANTONIO)
18	34	—	2	**ANA BARBARA** FONOVISA	ME ASUSTA PERO ME GUSTA A PASTOR (J NAZAR)
19	23	—	2	**LOS TUCANES DE TIJUANA** ALACRAN/EMI LATIN	◆ MUNDO DE AMOR G FELIX (M QUINTERO, LARA)
20	16	15	11	**LOS TIGRES OEL NORTE** FONOVISA	NO PUEDO MAS TIGRES DEL NORTE (J. PARRA)
21	20	18	7	**INTOCABLE** EMI LATIN	COQUETA J.L AYALA (L PADILLA)
22	26	—	2	**JOSE MANUEL FIGUEROA** FONOVISA	QUIERO Y NECESITO J SEBASTIAN (J SEBASTIAN)
23	28	21	3	**BOBBY PULIDO** EMI LATIN	◆ DESVELADO E FLORENDO (J AVENA)
24	38	—	2	**INOUSTRIA DEL AMOR** FONOVISA	MALA MUJER A MITCHELL (A RAMIREZ, R VERDUZCO)
25	39	—	2	**PIMPINELA** SBK/EMI LATINO	◆ SE VA SE VA J GALAN (J GALAN, J GALAN)
26	25	26	23	**CRISTIAN** MELODY/FONOVISA	VUELVEME A QUERER LAVENDANO (LHIBS) (LAVENDANO, LHIBS)
27	17	13	12	**MICHAEL SALGADO** JOEY	SI QUISIERAS J.S LOPEZ (F MENDEZ, R ORTEGA CONTRERAS)
28	11	6	11	**RICKY MARTIN** SONY	◆ MARIA K.C PORTER (J BLAKE, K.C PORTER, L GOMEZ ESCOLAR)
29	18	14	18	**DAVID LEE GARZA Y LOS MUSICALES** EMI LATIN	◆ TONTA D.L GARZA, T GONZALEZ (J RODRIGUEZ, MUGNEROS)
30	30	25	9	**FAMA** SONY	LAGRIMAS OE ALEGRIA O DELGADO (J CALVEN, J GAVIRIA)
31	NEW ▶		1	**VICTOR MANUELLE** SONY	HAY QUE PONER EL ALMA S GEORGE (D ALFANO)
32	22	16	4	**JUAN GABRIEL** ARIOLA/BMG	MI BENDITA TIERRA JUAN GABRIEL (JUAN GABRIEL)
33	40	—	2	**EZEQUIEL PENA** FONOVISA	CUANDO EL DESTINO SE COBRA M.A SOLIS (M.E CASTRO)
34	32	30	5	**JERRY RIVERA** SONY	SUAVE S.GEORGE (K CIBRIAN, O CASTRO)
35	35	—	2	**LOS REHENES** FONOVISA	NO PUDE DETENER MI LLANTO NOT LISTED (J TORRES, S GUZMAN)
36	NEW ▶		1	**MILLIE** EMI LATIN	◆ CON LOS BRAZOS ABIERTOS K.C PORTER (L CHESTER)
37	29	35	4	**GUAROIANES DEL AMOR** AM'OR A BMG	YA LO SE TOOO A PASTOR (TBELLO)
38	RE-ENTRY		3	**GRUPO MOJADO** FONOVISA	ME GUSTAN GORDAS L.LOZANO (A MOJ)
39	NEW ▶		1	**ELSA GARCIA** EMI LATIN	CON BRAZOS ABIERTOS E.GARCIA (A HERNANDEZ)
40	36	28	4	**LORENZO ANTONIO** WEA LATINA	AMANOOTE TANORRIE (LUIS GABRIEL)

POP
21 STATIONS

1 **CRISTIAN** MELODY/FONOVISA AMOR
2 **JON SECADA** SBK/EMI LATIN ES POR TI
3 **LUIS MIGUEL** WEA LATINA AMANECI EN TUS BRAZOS
4 **RICARDO MONTANER** EMI LATIN SOY TUYO
5 **THE BARRIO BOYZZ** SBK/EMI LATIN ERES ASI
6 **GIANATO & ESTEFANO** SONY ESTOY ENAMORADO
7 **ENRIQUE IGLESIAS** FONOVISA EXPERIENCIA RELIGIOSA
8 **MILLIE** EMI LATIN CON LOS BRAZOS ABIERTOS
9 **JOSE JOSE** ARIOLA/BMG NO VALIO LA PENA
10 **ENRIQUE IGLESIAS** FONOVISA SI TU TE VAS
11 **PIMPINELA** POLYGRAM LATINO SE VA SE VA
12 **CRISTIAN** MELODY/FONOVISA VUELVEME A QUERER
13 **JULIO IGLESIAS** SONY LA CARRETERA
14 **OI BLASIO** ARIOLA/BMG PENELORE
15 **NINO BRAVO** POLYGRAM LATINO TE QUIERO, TE...

TROPICAL/SALSA
20 STATIONS

1 **MARC ANTHONY** RMM TE AMARE
2 **GIRO** SDI/SONY MI FORMA DE SENTIR
3 **VICTOR MANUELLE** SONY HAY QUE PONER EL ALMA
4 **JERRY RIVERA** SONY SUAVE
5 **KAOS** SDI/SONY ME HACES FALTA
6 **GISSELLE** RCA/BMG YA SE QUE ES EL FINAL
7 **CRISTIAN** MELODY/FONOVISA AMOR
8 **CELINES** RMM AMIGOS
9 **TITO NIEVES** RMM MI PRIMER AMOR
10 **EDGAR JOEL** POLYGRAM RODVEN NO JUEGES MAS...
11 **OLGA TANON** WEA LATINA EXITOS Y MAS
12 **EL GRAN COMBO** FONOVISA CHICA OE MIS SUENOS
13 **HECTOR TRICOCHE** POLYGRAM RODVEN DIME SI...
14 **MILLY Y LOS VECINOS** TROPIC SUN, SONY EN TUS..
15 **JOHNNY RIVERA** RMM TE ME PERDISTE

REGIONAL MEXICAN
59 STATIONS

1 **LA MAFIA** SONY UN MILLON DE ROSAS
2 **PETE ASTUDILLO** EMI LATIN COMO TE EXTRANO
3 **LIBERACION** FONOVISA ENAMORADO DE UN
4 **CRISTIAN** MELODY/FONOVISA AMOR
5 **LA TROPA F** EMI LATIN JUAN SABOR
6 **M. A. SOLIS Y LOS BUKIS** FONOVISA POR AMOR A MI
7 **LUIS MIGUEL** WEA LATINA AMANECI EN TUS BRAZOS
8 **PESADO** FONOVISA ESO ME GUSTA
9 **ANA BARBARA** FONOVISA ME ASUSTA PERO ME
10 **MAZZ** EMI LATIN MAS Y MAS
11 **LOS TUCANES DE TIJUANA** ALACRAN/EMI LATIN MUNDO...
12 **LOS TIGRES OEL NORTE** FONOVISA NO PUEDO MAS
13 **SPARX** FONOVISA MANDAME FLORES(AY AY AY)
14 **INTOCABLE** EMI LATIN COQUETA
15 **BOBBY PULIDO** EMI LATIN DESVELADO

○ Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet even if it registers an increase in detections. Airpower awarded to those records which attain 600 detections for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the No. 20 are removed from the chart after 26 weeks. © 1996 Billboard/BPI Communications, Inc.

LATIN NOTAS

(Continued from preceding page)

stage, the BMG Colombia rockers were greeted by a rambunctious throng chucking bottles of wine and beer. Only when the group played well-known songs, such as "Florecita Rockera" and "Bolero Falaz," did the crowd soften its hostilities.

Surprisingly, when Sony Argentina's Cadillacs came on stage, they too were pelted by bottles. Several times, Cadillacs front man **Vicentico** asked the audience to cease its aggressive behavior.

However, after less than one hour, Vicentico was struck in the leg by a bottle, and the band left the stage. Apparently enraged by the Cadillacs' early exit, the near-riotous crowd destroyed the group's equipment with sand-filled bottles and cans. The shaken Cadillacs lost most of their gear and beat a quick path back to Buenos Aires. The national police, Carabineros de Chile, warned that no more free concerts would be permitted.

For its part, D.G. noted that it would not attempt to mount another free concert because, according to a spokesman, "all types of people show up" who are not necessarily interested in the music scene.

In contrast to the Dunas skirmish, the Cadillacs and Aterciopelados performed without incident in the northern Chile seaside resort of La Serena. That show was staged in a movable stadium with a 4,000-seat capacity, and there was an admission fee of $10.

(Continued on next page)

Golden Manna. WEA Latina recording act Maná was presented with a gold record Oct. 28 for its 1994 release "Donde Jugarán Los Niños?" shortly after the group's sold-out debut show at New York's Radio City Music Hall. Shown, from left, are Sergio Vallin, Fher, and Alex González of Maná; Sergio Rozenblat, VP/GM of WEA Latina; and Juan Calleros of Maná (Photo: Gary Gershoff)

LATIN TRACKS A-Z

	TITLE (Publisher — Licensing Org.) Sheet Music Dist.
40	**AMANOOTE** (BMG Songs, ASCAP)
3	**AMANECI EN TUS BRAZOS** (BMG Songs, ASCAP)
1	**AMOR** (Fonomusic, SESAC)
5	**COMO TE EXTRANO** (A.Q.III Music, BMI/EMI Blackwood, BMI/Peace Rock, BMI)
39	**CON BRAZOS ABIERTOS** (Copyright Control)
36	**CON LOS BRAZOS ABIERTOS** (Famous, ASCAP/Insignia, ASCAP/Tamuna Songs, ASCAP)
21	**COQUETA** (Copyright Control)
33	**CUANDO EL DESTINO SE COBRA** (Copyright Control)
23	**DESVELADO** (Copyright Control)
6	**ENAMORADO DE UN FANTASMA** (Edimonsa, ASCAP)
15	**ERES ASI** (Famous, ASCAP/Insignia, ASCAP)
14	**ESO ME GUSTA** (Vander, ASCAP)
12	**ES POR TI** (EIPP, BMI)
11	**EXPERIENCIA RELIGIOSA** (Unimusica, ASCAP/Fonomusic, SESAC)
31	**HAY QUE PONER EL ALMA** (EMOA, ASCAP)
9	**JUAN SABOR** (Copyright Control)
30	**LAGRIMAS DE ALEGRIA** (Sony Latin, BMI)
24	**MALA MUJER** (Solmar Music, SESAC)
17	**MANDAME FLORES (AY, AY, AY)** (Striking, BMI)
28	**MARIA** (Draco Cornelius, BMI/Sony Latin, BMI/Mundo Nuevo, SESAC/Insignia, ASCAP/Famous, ASCAP)
16	**MAS Y MAS** (Zomba Golden Sands, ASCAP)
18	**ME ASUSTA PERO ME GUSTA** (Fonomusic, SESAC)
38	**ME GUSTAN GORDAS** (Copyright Control)
32	**MI BENDITA TIERRA** (BMG Songs, ASCAP)
10	**MI FORMA DE SENTIR** (Fonomusic, SESAC)
19	**MUNDO DE AMOR** (Zomba Golden Sands, ASCAP)
35	**NO PUDE OETENER MI LLANTO** (Edimonsa, ASCAP)
20	**NO PUEDO MAS** (Jam Entertainment, BMI)
8	**POR AMOR A MI PUEBLO** (Mas Latin, SESAC)
7	**QUIEN** (Copyright Control)
22	**QUIERO Y NECESITO** (Vander, ASCAP)
25	**SE VA SE VA** (Firstper, ASCAP)
27	**SI OUISIERAS** (Copyright Control)
4	**SI TU TE VAS** (Fonovisa, SESAC/Unimusica, ASCAP)
34	**SUAVE** (Warner-Tamerlane, BMI)
13	**TE AMARE** (Rhinestone Jacket, ASCAP/Ramirez C A R, ASCAP/Ethene Music, ASCAP/Schosh, ASCAP)
29	**TONTA** (San Antonio Music, BMI)
2	**UN MILLON DE ROSAS** (Mañola, ASCAP/Larrinaga, ASCAP)
26	**VUELVEME A OUERER** (Fonovisa, SESAC)
37	**YA LO SE TODO** (Bello Musical)

THE Billboard Latin 50™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	WKS. ON	ARTIST — LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ ★ No. 1 ★ ★ ★	
1	1	29	**SELENA** ▲ EMI LATIN/EMI 34123/EMI LATIN — 29 weeks at No. 1	DREAMING OF YOU
			★ ★ ★ Hot Shot Debut ★ ★ ★	
(2)	NEW▶		**LA MAFIA** SONY 81[illegible] HS	UN MILLON DE ROSAS
3	2	19	**GLORIA ESTEFAN** EPIC 67284/SONY	ABRIENDO PUERTAS
4	3	45	**GIPSY KINGS** NONESUCH 79358/AG	THE BEST OF GIPSY KINGS
(5)	6	14	**ENRIQUE IGLESIAS** FONOVISA 0506 HS	ENRIQUE IGLESIAS
6	4	16	**LUIS MIGUEL** ● WEA LATINA 11212	EL CONCIERTO
7	5	98	**SELENA** ▲ EMI LATIN 28808 HS	AMOR PROHIBIDO
			★ ★ ★ Greatest Gainer ★ ★ ★	
(8)	12	2	**CRISTIAN** MELODY 64101/FONOVISA	EL DESEO DE OIR TU VOZ
9	9	4	**LA TROPA F** EMI LATIN 36463	A UN NUEVO NIVEL
10	8	32	**JULIO IGLESIAS** SONY 81604	LA CARRETERA
11	7	31	**VARIOUS ARTISTS** ARIOLA 29136/BMG	MACARENA MIX
(12)	10	13	**PETE ASTUOILLO** EMI LATIN 32263 HS	COMO TE EXTRANO
13	11	20	**RICKY MARTIN** SONY 81651	A MEDIO VIVIR
14	13	76	**LUIS MIGUEL** ▲ WEA LATINA 97234	SEGUNDO ROMANCE
15	15	36	**INTOCABLE** EMI LATIN 32632	OTRO MUNDO
16	17	21	**MAZZ** EMI LATIN 30913 HS	SOLO PARA TI
17	14	21	**THALIA** EMI LATIN 35217	EN EXTASIS
18	16	137	**GLORIA ESTEFAN** ▲ EPIC 53807/SONY	MI TIERRA
(19)	31	8	**PEDRO FERNANDEZ** POLYGRAM LATINO 528 671	PEDRO FERNANDEZ
(20)	29	17	**JON SECADA** SBK 35468/EMI LATIN	AMOR
(21)	34	11	**LOS TUCANES DE TIJUANA** ALACRAN 34975/EMI LATIN	14 TUCANAZOS BIEN PESADOS
(22)	24	137	**SOUNOTRACK** ● ELEKTRA 961240/EEG	THE MAMBO KINGS
23	22	137	**LUIS MIGUEL** ▲ WEA LATINA 75805	ROMANCE
24	23	15	**ANA GABRIEL** SONY 81678	JOYAS DE DOS SIGLOS
(25)	25	11	**LOS TEMERARIOS** AFG SIGMA 3014	CAMINO DEL AMOR
26	19	41	**LOS TIGRES DEL NORTE** FONOVISA 6030	EL EJEMPLO
27	18	9	**OLGA TANON** WEA LATINA 13090	EXITOS Y MAS
28	26	26	**CARLOS VIVES** POLYGRAM LATINO 528531	LA TIERRA DEL OLVIDO
29	21	58	**SELENA** EMI LATIN 30907	12 SUPER EXITOS
30	20	13	**OI BLASIO** ARIOLA 31945/BMG	LATINO
(31)	33	7	**MICHAEL SALGADO** JOEY 3427	EN CONCIERTO
(32)	NEW▶		**EZEQUIEL PENA** FONOVISA 6046	ORGULLO RANCHERO
33	27	36	**MARC ANTHONY** RMM 81582 HS	TODO A SU TIEMPO
(34)	RE-ENTRY		**ALEJANDRO FERNANDEZ** SONY 81564	QUE SEAS MUY FELIZ
35	30	31	**JUAN LUIS GUERRA 440** KAREN 29418/BMG	GRANDES EXITOS
36	28	116	**SELENA** ● EMI LATIN 42770	LIVE!
(37)	45	37	**PEDRO FERNANDEZ** POLYGRAM LATINO 526 175	MI FORMA DE SENTIR
38	35	10	**FAMA** SONY 81718	LAGRIMAS DE ALEGRIA
39	39	41	**MANA** WEA LATINA 99707 HS	CUANDO LOS ANGELES LLORAN
40	41	11	**EL GENERAL** RCA 31522/BMG	CLUB 555
(41)	49	3	**LOS TUCANES DE TIJUANA** ALACRAN 36384/EMI LATIN	MUNDO DE AMOR
42	36	136	**LINDA RONSTADT** ▲ ELEKTRA 60765/EEG	CANCIONES DE MI PADRE
43	37	3	**BOBBY PULIDO** EMI LATIN 34166	DESVELADO
(44)	50	133	**MANA** ● WEA LATINA 90818	DONDE JUGARAN LOS NINOS
45	44	11	**BRONCO** FONOVISA 0509	ANIMAL
(46)	46	3	**PROYECTO 1** J&N 28857/EMI LATIN	IN DA HOUSE
47	40	11	**JOSE JOSE** ARIOLA 30422/BMG	MUJERIEGO
(48)	NEW▶		**VARIOUS ARTISTS** NELSON 7001/SONY	FIESTA MIX USA
49	38	11	**VARIOUS ARTISTS** J&N 36382/EMI LATIN	MERENHITS '96
50	43	25	**LOS DEL RIO** ARIOLA 18570/BMG	A MI ME GUSTA

POP

1 **SELENA** EMI LATIN/EMI/EMI LATIN DREAMING OF YOU
2 **GIPSY KINGS** NONESUCH/AG THE BEST OF GIPSY KINGS
3 **ENRIQUE IGLESIAS** FONOVISA ENRIQUE IGLESIAS
4 **LUIS MIGUEL** WEA LATINA EL CONCIERTO
5 **CRISTIAN** MELODY/FONOVISA EL DESEO DE OIR TU VOZ
6 **JULIO IGLESIAS** SONY LA CARRETERA
7 **VARIOUS ARTISTS** ARIOLA/BMG MACARENA MIX
8 **RICKY MARTIN** SONY A MEDIO VIVIR
9 **LUIS MIGUEL** WEA LATINA SEGUNDO ROMANCE
10 **THALIA** EMI LATIN EN EXTASIS
11 **JON SECADA** SBK/EMI LATIN AMOR
12 **LUIS MIGUEL** WEA LATINA ROMANCE
13 **DI BLASIO** ARIOLA/BMG LATINO
14 **MANA** WEA LATINA CUANDO LOS ANGELES LLORAN
15 **EL GENERAL** RCA/BMG CLUB 555

TROPICAL/SALSA

1 **GLORIA ESTEFAN** EPIC/SONY ABRIENDO PUERTAS
2 **GLORIA ESTEFAN** EPIC/SONY MI TIERRA
3 **SOUNDTRACK** ELEKTRA/EEG THE MAMBO KINGS
4 **OLGA TANON** WEA LATINA EXITOS Y MAS
5 **CARLOS VIVES** POLYGRAM LATINO LA TIERRA DEL OLVIDO
6 **MARC ANTHONY** RMM TODO A SU TIEMPO
7 **JUAN LUIS GUERRA 440** KAREN/BMG GRANDES EXITOS
8 **VARIOUS ARTISTS** J&N/EMI LATIN MERENHITS '96
9 **KINITO MENDEZ** J&N/EMI LATIN EL HOMBRE MERENGUE
10 **EL GENERAL** RCA/BMG ES MUNDIAL
11 **VICTOR MANUELLE** SONY VICTOR MANUELLE
12 **GRUPO NICHE** SONY ETNIA
13 **GISSELLE** RCA/BMG GISSELLE
14 **INDIA** RMM DICEN QUE SOY
15 **MANNY MANUEL** MERENGAZO/RMM REY DE CORAZONES

REGIONAL MEXICAN

1 **LA MAFIA** SONY UN MILLON DE ROSAS
2 **SELENA** EMI LATIN AMOR PROHIBIDO
3 **LA TROPA F** EMI LATIN A UN NUEVO NIVEL
4 **PETE ASTUDILLO** EMI LATIN COMO TE EXTRANO
5 **INTOCABLE** EMI LATIN OTRO MUNDO
6 **MAZZ** EMI LATIN SOLO PARA TI
7 **PEDRO FERNANDEZ** POLYGRAM LATINO PEDRO FERNANDEZ
8 **LOS TUCANES DE TIJUANA** ALACRAN/EMI LATIN 14 TUCANAZOS BIEN PESADOS
9 **ANA GABRIEL** SONY JOYAS DE DOS SIGLOS
10 **LOS TEMERARIOS** AFG SIGMA CAMINO DEL AMOR
11 **LOS TIGRES DEL NORTE** FONOVISA EL EJEMPLO
12 **SELENA** EMI LATIN 12 SUPER EXITOS
13 **MICHAEL SALGADO** JOEY EN CONCIERTO
14 **EZEQUIEL PENA** FONOVISA ORGULLO RANCHERO
15 **ALEJANDRO FERNANDEZ** SONY QUE SEAS MUY FELIZ

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 1996, Billboard/BPI Communications and SoundScan, Inc.

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Hay Amores y Amores

BMG BERTELSMANN DE MEXICO, S.A. DE C.V.

Carlito Comes On Board. Sony Discos has signed Carlito, a singer from Texas who has opened for La Mafia, Selena, Emilio, and Roberto Pulido. Carlito's a self-titled label debut, due March 8, was produced by La Mafia band members Mando Lichtenberger Jr. and David de la Garza. Shown seated, from left, are Carlito and Ray Martinez, VP of Sony Discos. Standing, from left, are Lichtenberger, de la Garza, and Pete Gonzalez of Hot Latin Management.

LATIN NOTAS

(Continued from preceding page)

SONY COLOMBIA, KICKIN': As Colombian artists continue to check in with some of the most happening sounds in the Latino music world, Sony Colombia has come out with several strong-selling releases from both established and developing acts.

The veteran vallenato act **Hermanos Zuleta** has achieved platinum status (120,000 units sold) with its October 1995 release "El Girasol." Los Zuletas' vallenato cohorts **Los Betos** have also struck platinum, with their November release "Mundos De Melodía."

Shakira's splendid third album, "Pies Descalzos," which has gone platinum, has just been released stateside on Sony Discos. "Pies Descalzos" is due out this month in Chile, with expected releases in Mexico and Argentina.

In November, **Alejandro Martínez**, star of the telenovela "Eternamente Manuela," put out his fine pop-ballad debut. Already gold in Colombia (30,000 units sold), the album is set for release in Venezuela March 12 and in the U.S. soon thereafter. Martínez is currently on a supporting promo tour of Ecuador, Venezuela, and Central America.

Luna Verde's second gold record, "En IV Creciente," released in October, has just been shipped in Venezuela. The album is expected to be released in the U.S. The band is also doing a promo swing through Ecuador, Venezuela, and Central America.

In related news, **José Gavíria**, a likeable vocal cross between **George Michael** and **Miguel Bosé**, is in preproduction on his second album with **Luis Fernando Ochoa**, producer of Shakira's "Pies Descalzos."

Rock act **Poligamía** is slated to start preproduction of its third record this month under the studio guidance of **Alejandro Mateos**, brother of venerable Argentinian rocker **Miguel Mateos**.

LUCYBELL TOLLS, EMI PEALS: Chilean rock group **Lucybell** has emerged as one of the hottest acts in the country. The band's EMI Chile label debut, "Peces," has gone gold (15,000 units sold) and yielded three hits since its release in April 1995.

Furthermore, Lucybell—which consists of singer **Claudio Valenzuela**, keyboardist **Gabriel Viglienzoni**, drummer **Francisco González**, and guitarist **Marcelo Muñoz**—was named best new group at the APES Awards and best new artist at the second Chilean Music Awards.

(Continued on next page)

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LATIN NOTAS

(Continued from preceding page)

Although "Peces" has been released in Venezuela, Paraguay, and Colombia, there are no plans to put it out elsewhere.

Lucybell closed EMI's marathon showcase concert Dec. 8 at Santiago's Court Central Del Estadio Nacional. Other EMI rock artists performing at the show were **Jano Soto, Bambú, Machuca, Santos Dumont, Chrisitanes, Los Tetas,** and **Pánico.** The six-hour event drew 8,000 fans, plus EMI execs from Mexico, Colombia, Venezuela, Argentina, and the U.S.

MEXICO NOTAS: As part of its bid to boost business, concert promoter OCESA has opened a 3,000-seat venue, Teatro Metropolitan, in Mexico City. Confirmed to appear in upcoming shows are EMI Mexico balladeer **Mijares** on Wednesday (14), BMG Argentina's top-ranked rock act **Soda Stéreo** Feb. 22-23, Warner Mexico's Chilean star act **La Ley** March 1-2, and enduring pop/rock group **Jefferson Starship** March 9 . . . **Marco Bissi** has been named marketing director of PolyGram Mexico. A longtime Sony exec, Bissi most recently was regional manager of Sony Music Latin America.

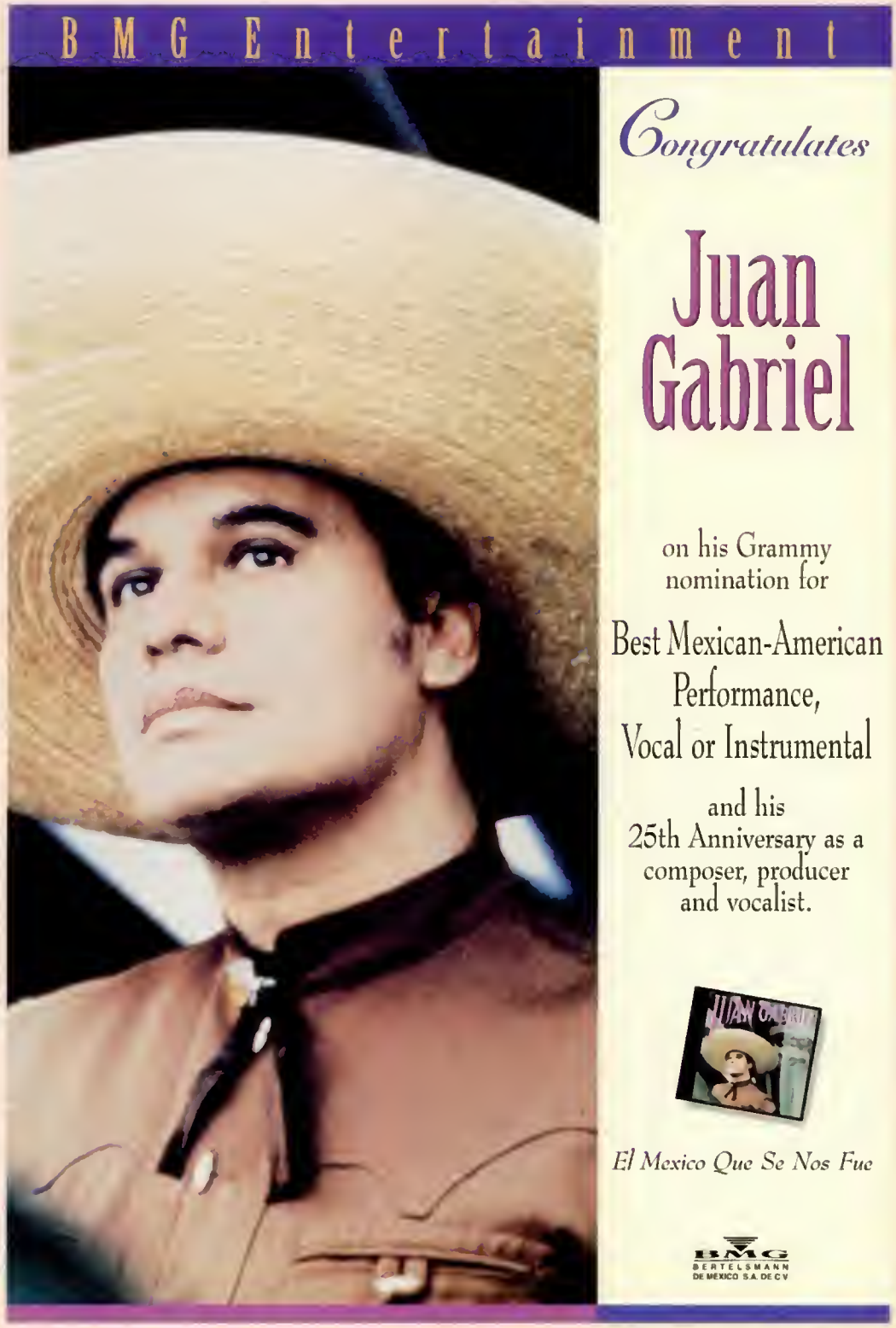
The second single from PolyGram's ranchero star **Pedro Fernández's** self-titled album is "La Mujer Que Amas," a Spanish-language cover of **Bryan Adams'** 1994 smash "Have You Ever Really Loved A Woman?" . . . Sony Mexico's **Ricky Martin** will star in the Broadway hit "Les Miserables" beginning sometime in the middle of this year . . . **Diego Torres'** version of "Penelope," taken from the BMG/Ariola album "Serrat . . . Eres Único!," has been chosen as the lead single for release throughout Latin America. "Serrat" is a multi-artist tribute record to Spain's revered singer/songwriter **Joan Manuel Serrat** . . . Sony's hot teen songstress **Fey** has been named a judge at the Viña del Mar song competition.

Former **Duncan Dhu** vocalist **Mikel Erentxun** has released "El Abrazo Del Erizo" (Warner Spain), produced by **Colin Fairley** . . . **Ricardo Rocha,** director of Televisa radio network Radiopolis, has left the variety show "En Vivo" to produce and host a weekend news program, "Detrás De Las Noticias" . . . PolyGram siren **Marta Sánchez** is dropping anchor in Mexico City after signing on as an actress in a still-unnamed Televisa soap opera.

ARGENTINA NOTAS: A year-end touring schedule boasting three sold-out shows

(Continued on page 86)

From Brazil With Gold. PolyGram Brasil handed out gold records to Jimmy Page and Robert Plant for sales exceeding 100,000 units for their 1994 album "No Quarter." Tha prasentation was mada Jan. 28 in Rio da Janeiro, one day after Page and Plant performed thair 100th "No Quarter" show at the Hollywood Rock festival, staged at Rio's Praça da Apoteose. Shown, from left, are Marcos Maynard, presidant, PolyGram Brasil; Page; Edison Coelho, marketing director, PolyGram Brasil; and Plant. (Photo: Cnstina Granato)



Song-And-Dance Man Gene Kelly Dies

Popularized Original Tunes And Chestnuts

■ BY IRV LICHTMAN

NEW YORK—Gene Kelly, although mostly noted for dancing, was a songwriter's dream come true. Like the older Fred Astaire, with whom he shared the top perch among song-and-dance men, Kelly, who died in Hollywood, Calif., of complications from several strokes Feb. 2 at the age of 83, knew how to "put over a song" with total respect for both the words and music.

KELLY

After getting strong notices as the original heel-of-a-hoofer Joe Evans in 1940's Rodgers & Hart hit "Pal Joey," Kelly was signed by MGM and made his debut in 1942's "For Me And My Gal," the first of three musicals he did with Judy Garland.

Although Kelly often sang songs written specifically for him, he performed in several films with scores that used venerable chestnuts. In "For Me And My Gal," Kelly and Garland revived the title song by George W. Meyer, giving it its second chart run in 1942. The duet, on Decca Records (MGM Records was yet to be established), reached No. 2 on the Billboard singles chart.

With the Oscar-rich 1951 musical "An American In Paris," Kelly and others revisited favorites from George & Ira Gershwin. He reinforced the evergreen status of "I Got Rhythm" in a charming dance routine. Further, he brought to "Our Love Is Here To Stay" a recognition it did not engender when it was introduced in the 1938 musical extravaganza "The Goldwyn Follies."

In another MGM classic, 1952's "Singin' In The Rain," arguably the greatest film musical ever made, Kelly and others sang mostly catalog songs by Nacio Herb Brown and Arthur Freed. The title song became Kelly's signature piece after he performed it in a joyous scene he created with Stanley Donen, his co-director/choreographer.

Earlier, in 1949's innovative adaptation (scenes were shot on-location in New York) of the Leonard Bernstein/Betty Comden & Adolph Green wartime hit "On The Town," the original score was largely abandoned, so Kelly performed new material by composer Roger Edens and lyricists/screenplay writers Comden and Green.

Kelly's two other film musicals to use pre-existing songs were "Take Me Out To The Ballgame," in which he and Frank Sinatra sang the 1908 title song by Jack Norworth and Albert Von Tilzer, and the 1954 musical version of Frederick Loewe and Alan Jay Lerner's 1947 Broadway hit "Brigadoon," in which he reprised already-established material, such as "Almost Like Being In Love" and "Heather On The Hill."

Kelly had original film songs to introduce as well. Writers who supplied him with such material included Jerome Kern and Ira Gershwin, who supplied material for "Cover Girl" (1944), in which Kelly introduced "Long Ago And Far Away"; Jule Styne and Sammy Cahn, in 1945's "Anchors Aweigh"; Cole Porter, in 1948's "The Pirate," in which Kelly introduced "Be A Clown"; Harry Warren and Mack Gordon, in 1950's "Summer Stock"; and Andre Previn and Comden and Green, in 1955's "It's Always Fair Weather."

Kelly and Astaire made one film appearance together. They performed "The Babbit And The Bromide," a Gershwin brothers' oldie, in a specialty number from 1946's "Ziegfeld Follies."

All the aforementioned films have been released on videotape or laserdisc. In addition, there are videos of three "That's Entertainment" productions, which feature Kelly as a performer and a narrator. MGM/UA Home Video has just released a Kelly retrospective laserdisc boxed set that contains "On The Town," "Brigadoon," and "It's Always Fair Weather." It also includes supplemental material and outtakes.

'New Words' & Andrea. Peter Primont, president of Cherry Lane Music, presents a plaque to cabaret/concert star Andrea Marcovicci commemorating the release of a songbook based on her new album, "New Words," which contains 21 songs by writers who have provided songs for her over the years. Thirteen of the 26 contributing writers attended the luncheon in New York, where the plaque was presented.

NO.1 SONG CREDITS

TITLE · WRITER · PUBLISHER

HOT 100 SINGLES

ONE SWEET DAY • Mariah Carey, Michael McCary, Nathan Morriss, Wanya Morriss, Shawn Stockman, Walter Afanasieff • Sony Songs/BMI, Rye/BMI, Sony Tunes/ASCAP, Wallyworld/ASCAP, Black Panther/BMI, Vanderpool/BMI, Aynaw/BMI, Shawn Patrick/BMI

HOT COUNTRY SINGLES & TRACKS

BIGGER THAN THE BEATLES • Jeb Stuart Anderson, Steve Dukes • Timbuk One/ASCAP, MRBI/ASCAP, Chickasaw Roan/ASCAP, Emdar/ASCAP, Texas Wedge/ASCAP

HOT R&B SINGLES

NOT GON' CRY (FROM "WAITING TO EXHALE") • Babyface • Ecaf/BMI, Sony Songs/BMI, Fox Film/BMI, EMI Blackwood/BMI

HOT RAP SINGLES

TONITES' THA NIGHT • J. Dupri, R. Parker, Jr., K. Harrison, T. Crum, R. Aikens, R. Neal, C. Satchell • So So Def/ASCAP, EMI April/ASCAP, Globe Art/BMI, Montezk/BMI, Play One/BMI, Rightsong/BMI

HOT LATIN TRACKS

AMOR • Cristian Castro • Fonomusic/SESAC

Myriad Gershwin Sets Brewing; Kapps On Decca Cast Albums

OPENING ACT: The centennial birthday celebrations of **George & Ira Gershwin**—Ira this year and George in 1998—are picking up steam.

On the recording front, the Gershwin brothers tribute by cabaret/concert star **Michael Feinstein**, "Nice Work If You Can Get It," will be released on Atlantic Records Tuesday (13), and true to form for the artist, who once cataloged Gershwin songs with Ira, the album contains several rare items and beloved pop classics.

While the album purports to contain six unpublished Gershwin songs, that doesn't mean they haven't been recorded. For instance, the delightful "Ask Me Again" was recorded by **Rosemary Clooney** for the "Mostly Mercer" album released on Painted Smiles Records. Clooney probably learned of the song from Feinstein himself because she was Ira's neighbor when Feinstein worked for him in Hollywood.

Julian Rice, who owns Canada's Fanfare Records, informs Words & Music that he is preparing eight Gershwin albums for release this year, including "Gershwin Rediscovered," to be released in March, which features pianist **Alicia Zizzo** performing eight Gershwin preludes, a piano suite of the early Gershwin opera "Blue Monday," and "seven miniatures in Gershwin's hand."

The other albums are two additional volumes by Zizzo; "Andrew Davis & Friends Play Gershwin," which features the pianists performing in a small orchestra setting; an album by cellist **Ofra Hurnoy**; "The Unknown Gershwin" by pianist **Kevin Cole**; "Gershwin's Music For Two Pianos"; and the various artist "Gershwin Connection."

Also, Carnegie Hall has launched "The Gershwin Centennial Project At Carnegie Hall," a series that started Feb. 4 with a seminar hosted by lyricist **Sheldon Harnick** and will continue with "Mr. Gershwin Goes To Washington," with musical theater authority/pianist **Roh Fisher** March 4, and "Ira Gershwin In Song" April 8. George will be the focus of events to be offered in 1997-98.

And in the world of books, Oxford University Press has just published "The Art Of The Lyricist" by **Philip Furia**. The subject, of course, is Ira.

THE KAPPS & CAST ALBUMS: Veteran music man **Mickey Kapp**, who most recently served as president of Warner Special Products, writes Words & Music in order to put the producers of Decca's pioneering original-cast albums in the well-deserved spotlight.

Responding to the Feb. 3 edition of Words & Music, which focused on an upcoming MCA boxed set featuring great Broadway cast performances, Kapp notes that his uncle **Jack Kapp** and his dad, **David Kapp**—who is the founder of Kapp Records, where Mickey served a key role—produced many albums. His uncle did a revival of "Porgy And Bess," while his father produced "Oklahoma!," "One Touch Of Venus," and "Carousel," among many others.

by Irv Lichtman

Mickey Kapp notes that Decca's cast albums also included such nonmusical works as **T.S. Eliot's** "The Cocktail Party," starring **Sir Alec Guinness**, and **Arthur Miller's** "Death Of A Salesman." As for "Oklahoma!," Kapp says several songs that were recorded were not used because Decca felt that consumers wouldn't pay an extra dollar ($6) for a six-disc 78 rpm set. Kapp, who produced cast albums for the Kapp label (i.e., "Man Of La Mancha"), also recalls Decca's slogan when it committed itself to a cast-album catalog: "Take home a Broadway show."

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. **Green Day**, "Insomniac."
2. "Waiting To Exhale," soundtrack.
3. **Madonna**, "Something To Remember."
4. **Bruce Springsteen**, "Greatest Hits."
5. **Garth Brooks**, "Fresh Horses."

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"I THINK ABOUT YOU"
Written by Steve Seskin and Don Schlitz
Published by New Don Songs/New Hayes Music and Love This Town Music/Don Schlitz Music/Almo Music Corp. (ASCAP)

Though it has yet to be released as a single, the Steve Seskin/Don Schlitz-penned "I Think About You" is garnering attention in more than one musical genre. The song is the title cut of Collin Raye's latest Epic album and was also cut by new Christian country duo ***Wilcox & Pardoe*** *on their new album, "... Till They Know How Much You Care."*

"In 1992, I went to a Mary Chapin Carpenter concert. Don Schlitz opened, and about the third or fourth song in, he said, 'This song is for my daughter, and yours, too.' And he sang 'I Think About You,' " says Wilcox & Pardoe's Vince Wilcox. "I had been writing a song ... trying to capture the same kind of idea. When he sang it, my jaw hit the floor, because it was so perfectly said that I decided there was no use in finishing [my] song, because it's already done for time and eternity right here."

Wilcox wanted to record it for his first solo album, but the label felt it was too country. However, when he and Don Pardoe began working on their album for Light Records, "I Think About You" made the cut.

"By this time, Collin Raye had already expressed an interest in it, and literally we waited until Collin had cut the song and the album had been released. [The publishing company] wanted Collin to have the song first. It turned out that his record was released first, and ours was very shortly on its heels. And every place we play, people say that song had a tremendous impact on them. So I'm just honored that Don and I get to sing it everywhere we go."

Zomba Acquires Hilton Sound

Becomes World's Largest Rental Co.

■ BY ZENON SCHOEPE

LONDON—The Zomba Group—an independent music conglomerate that encompasses music publishing, producer management, record labels, recording studios, and pro audio equipment rental concerns—has just bolstered its portfolio with the acquisition of London-based rental firm Hilton Sound.

Zomba already owns Hilton's chief competitor, Dreamhire, which has offices in London, New York, and Nashville. The addition of Hilton Sound mekes Zomba the undisputed leader in the worldwide equipment-rental business, according to industry sources.

Lizard Kings. Capitol recording group the Jesus Lizard recently worked on its major-label debut album at the Chicago Recording Co. with producer Ggarth Richerdson. Shown seeted, from left, are band members David Yow and Duana Denison, Richardson, and band member Mac McNeilly. Standing, from left, are bend member David Sims and engineer Jeff Lane.

Zomba has bought the assets and the name of the company started some 17 years ago by Andy Hilton and operated for more than a decade by Hilton and his wife, Robin Crookshank Hilton. Although the company began its life as a rental firm, it has expanded into such areas as equipment sales, project coordination, artist management, location recording, and consulting.

The Hiltons, who have been contracted by Zomba as consultants, will continue to pursue these nonrental activities under the banner of their new company, H_2O, in which they are equal shareholdera and co-directors.

"Andy and I were both sound engineers—in fact, that's how we met—and we built up this business together that exploded quite spectacularly into more than we had ever planned for it to be," says Robin Hilton. "One day, we woke up and realized that we were just administrators and employing people to go out and do the work. We started to develop other divisions that reflected our creative interests. These grew, and these are the ones we're carrying on with."

Zomba plans to operate Hilton Sound and Dreamhire as separate companies, each with its own sales, marketing, and maintenance staffs, according to Zomba managing director Steven Howard. However, Howard says that the two firms' legal, accounting, and financial affairs will be consolidated at Zomba headquarters, and their equipment warehouses may also be merged.

"Our plan is to be better, but not necessarily bigger," says Howard. "It's not a question of us empire-building.

"Dreamhire's clients tend to be record-company types, while Hilton'a tend to be more artists, producers, and broadcast," continues Howard. "There is a little overlep."

Along with Hilton Sound's assets, Zomba inherits the company's representatives in Italy, Spain, and the Netherlands, which will support sales for H_2O where applicable.

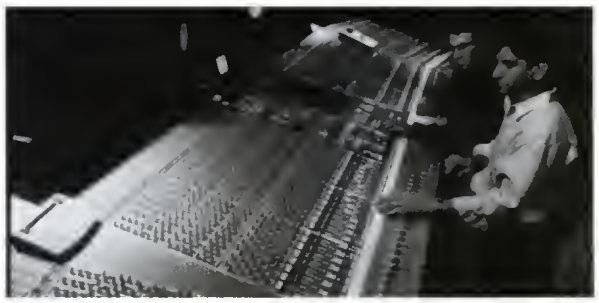
The Hiltons' production and project coordination services include designing custom recording studios in offbeat locales, such as country houses.

The Hiltons also provide mobile recording services to high-end clients. Most recently, they supervised the live recording of the Rolling Stones' "Stripped" album.

In the software area, Andy Hilton—a computer programmer by profession—has been developing a package for hire companies under his Totally Brilliant Software brand.

The Hiltons will continue to serve as European representatives for the World Studio Group, a consortium of blue-chip recording facilities run by former Record Plant owner Chris Stone.

"We've tried to keep the hire thing going, but I think it has become clear to people that our hearts lay In these other directions," says Robin Hilton of the rental company, which is the oldest in Europe and was the first to receive stock of Mitsubishi and Sony digital multitrack recorders, AMS Neve AudioFiles, and Fairligbt MFX2 and MFX3 units.



Twiddling Knobs For "Foreplay." Mixing engineer Rob Chiarelli, right, and remix producer Jorge Corante are shown remixing Janet Jackson'a latest single, "Twenty Foreplay," for Virgin Records at Larrabee North in Universal City, Calif. Chiarelli end Corante worked on the studio's newly installed Solid State Logic SL 9000 J series console.

"We were always foreseeing what the future trends would be. Equipment was getting smaller and cheaper, and the scope for innovators started to reduce," says Hilton. "We're innovators, and I think H_2O is a reflection of that. There isn't a company anywhere that is going to do what H_2O doea."

Hilton adds that she is intrigued to see how the rental game will progress in Europe, given that a number of competing hire companies had been interested in Hilton Sound.

Nick Dimes, marketing director at leading U.K.-based hire company AudioFX, says be is unperturbed by the development but admits to having looked into the Hilton Sound prospect. "Wbat we have done is to invest our money in new equipment, rather than buying it from another rental company," he says.

According to Dimes, the Hilton Sound/Dreamhire combo does not give Zomba a stranglehold on the market.

"As far as we're concerned, it

(Continued on next page)

AUDIO TRACK

NEW YORK

SOUL COUGHING recorded the original soundtrack for the TV series "The X-Files" with producer **Steve Fisk** at Sear Sound. The group also recorded new material for its upcoming Slash Records album. Sear Sound staffer **Bil Emmons** is producing. Also at Sesr Sound, Japanese rock group **Cibo Matto** did overdubs on its debut project, "Viva! La Woman" for Warner Bros.; **Sean Lennon** was the featured guitarist on the sessions.

LOS ANGELES

AT SCREAM STUDIOS in Studio City, Atlantic recording artists **Hootie & the Blowfish** spent December and Januery recording and mixing their upcoming album with **Don Gehman**, the producer of the group's 12 million-selling debut, "Cracked Rear View," which was mixed at Scream. Also at Scream, **Tracy Chapman** remixed the upcoming single "Smoke And Ashes" from her latest album, "New Beginnings."

OTHER LOCATIONS

ERIC AMBEL produced a solo album by **Cheri Knight of the Blood Oranges**; the project was recorded at Mix-O-Lydian in Lafayette, N.J., end mixed at Coyote Recording Studio in Brooklyn, N.Y. **Tim Hatfield** engineered the album, which is scheduled for release on East Side Digital in February. Ambel also produced **Los Dudes'** self-titled debut

(Continued on next page)

FOR THE RECORD

The first part of Billboard's two-part Pro-File on George Massenburg, in the Feb. 3 issue, contained misleading information about the Sony OXF-R3 "Oxford" digital console. The board processes 32 bits internally and is capable of accurately outputting 24 bits of audio—the maximum allowed by the AES/EBU digital standard.

Masterer/Producer Quinn Enhances Art On Posthumous Keith Whitley Set

■ BY RICK CLARK

NASHVILLE—Mastering engineers make s living from checking out end enhancing the work of producers and engineers. Generally, most masterers never take the time to work as producers. Benny Quinn is an exception.

PRO FILE

QUINN

For the last 20 years, Quinn has amassed mastering credits covering genres including symphonic music, rock, country, gospel, R&B, and jazz. His credits include Elvis Presley, Aaron Copeland, Johnny Cash, Isaac Hayes, Alabama, Dixie Dregs, Indigo Girls, Béla Fleck, Bob Seger, Cracker, Widespread Panic, Amy Grant, Boston Pops Orchestra, Willie Nelson, Nanci Griffith, Shirley Caesar, Lyle Lovett, and Reba McEntire.

Quinn, who is based in Nashville, has mastered for the last 12 years at Masterfonics, one of the country's most highly regarded recording, mixing, and mastering facilities.

As a producer, one of Quinn's most recent projects was a collection of new material by the late Keith Whitley, one of Nashville's rising singer/songwriter stars whose life was tragically cut short in 1989.

The project was a labor of love, and Quinn and co-producer Steve Lindsey are justly proud, especially since the album, "Wherever You Are Tonight," landed on the 1995 top 10 lists of many critics. In addition, the title track enjoyed significant airplay and country chart action.

The evolution from the initial stages of the project through its release took some novel steps, considering that the material came from one-take Sony publishing demos. Quinn lifted the kick drum, snare drum, hi-hat, bass, acoustic guitar, and lead vocal tracks off the original two-inch, 24-track analog master tapes and dumped them onto a 32-track Otari digital recorder.

The remaining instrumental parts on the demo were not of master-session caliber, so Quinn and arranger Ron Oates set out to build instrumental tracks and string arrangements with Nashville's A-list session players, who were easily capable of dignifying Whitley's artistic vision.

"We had Mike Chapman, Jerry Kroon, Brent Rowan, Sonny Garrish, and some other really great pickers on this album," says Quinn of the sessions, which were recorded and mixed at Masterfonics' Studio Six. "I think everybody that was there sensed a presence of Keith at the sessions, and almost everybody that had anything to do with this album knew Keith in one way or another. It was our way of saying, 'Thanks, Keith, for making all of the great music you have given us.' "

Quinn felt it was important to preserve the original song structures presented in the demos.

"We kept the song structures the same, but the chord changes and the instrumentation were somewhat different," says Quinn. "On one of the songs, 'Light At The End Of The Tunnel,' you think the song is over, and then he goes into another chorus. That is the way that song was originally recorded. Some people would come up to me and go, 'You can end that song right there,' and I would say, 'Yeah, I know I could end it right here, and nobody would ever know the difference, but for some reason, Keith didn't do that on the demo.' I don't know what that reason was, but I don't think it was my responsibility to change what he wanted to do. This is an album of Keith's songs. So I let it go, just as it was."

Since the songs on the album were originally demos, Whitley sang only one take of each vocal, as opposed to various tracks that an engineer could essemble into a proper master performance. Because of that limitation, Quinn had to provide some fine-tuning to reflect the level of professional and performance integrity Whitley would have imbued upon a serious recording.

(Continued on next page)

MASTERER/PRODUCER QUINN ENHANCES ART ON POSTHUMOUS KEITH WHITLEY SET

(Continued from preceding page)

"In all honesty and trueness to Keith, I felt I had to do that," Quinn says. "The whole motive was trying to be true to Keith and to do something that he would have been proud of, and something that we thought Keith would do if he were here today. That is what Ron Oates and I continued to emphasize the whole time we worked on this."

Quinn continues, "Keith Whitley was a great singer, but he didn't have the opportunity to work on these songs like most artists would have. Nor did he ever think these would ever be released as masters. When you are recording something to pitch as a song demo, you accept a lot less than you would if you were going to release it as a record itself."

Even though Quinn was able to build new tracks around Whitley's voice, instrumental bleed from the original demo session affected the way the new arrangements were handled.

"Anywhere that Keith wasn't singing, I would be able to completely mute the leakage out of the mix, but having it come back when he sang also created a problem," says Quinn. "To cover the leakage we experienced, Ron and I listened specifically to the vocals and whatever instrumentation we were hearing on the vocal track, and we tried to arrange something very similar that would cover the leakage."

Even though "Wherever You Are Tonight" contains recordings that are relatively old, Quinn feels that the quality of Whitley's writing and the timelessness of great country music make this album vital for today's market.

"There are a number of tracks that I think would be great on country radio, and we've gotten some really great reviews," says Quinn.

One of the tracks was perfect for a slight retooling that would appeal to the country music dance market.

"On the song 'Tell Me Something That I Don't Know,' there is a breakdown where you just have Keith singing and drums," says Quinn. "That was never in the original demo. We just thought it would be cool to have in there, so we put it there. A lot of country music clubs are digging that track."

While Quinn continues do to production work, his main activity is mastering in his Tom Hidley-designed room, which is equipped with Kinoshita monitors. A look at Quinn's mastering credits underscores that he is about a lot more than just country music.

Just as Quinn chooses to look at the truth of Whitley's artistry, he views mastering as a process that should help enhance the impact of what is being communicated musically.

"Each song has to be listened to and treated as a separate piece within itself," he says. "Even when I do rock albums, by no means do I try and make everything sound the same. You can look at a song as a little journey. So, whereas a song should move you from start to finish and change your emotions from start to finish, an album should do the same thing on a much larger scale."

Quinn says that virtually all of his clients come to him because they know he can enhance their work.

He says, "Very seldom do I ever get anyone that sends me anything and says, 'This is exactly like I want it. Don't touch it. Just make me a CD master.' Normally, if someone says that, they have either been burned by someone else that has overly processed something, or they haven't been around a good mastering studio for a number of years to know what we are capable of."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING FEBRUARY 10, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	ALBUM ROCK
TITLE Artist/ Producer (Label)	ONE SWEET DAY Mariah Carey & Boyz II Men/ W. Afanasieff M. Carey (Columbia)	NOT GON' CRY Mary J. Blige/ Babyface (Arista)	(IF YOU'RE IN IT FOR LOVE) I'M OUTTA HERE Shania Twain/ R.J. Lange (Mercury Nashville)	TONIGHT'S THA NIGHT Kris Kross/ J. Dupri (Ruffhouse)	THE WORLD I KNOW Collective Soul/ E. Roland M. Serletic (Atlantic)
RECORDING STUDIO(S) Engineer(s)	CRAVE/HIT FACTORY (New York) Dana Jon Chappelle Jay Healy, David Gleeson	THE TRACKEN PLACE (Los Angeles) Brad Gilderman	SOUND STAGE (Nashville) Ron "Snake" Reynolds	KROSSWIRE (Atlanta) Phil Tan	CRITERIA (Miami) Greg Archilla
RECORDING CONSOLE(S)	SSL 8000G/ Neve VRSP Legend with Flying Faders	Euphonix CS 2000	SSL 4000E with G Computer	DDA AMR 12	Neve 8D78
RECORDER(S)	Sony 3348	Sony 3348	Sony 3348	Sony APR 24	Studer A820/A827
MASTER TAPE	Ampex 499	Ampex 467	Ampex 467	Ampex 499	Ampex 456
MIX DOWN STUDIO(S) Engineers(s)	SONY STUDIOS/ CRAVE (New York) Mick Guzauski	RECORD PLANT (Los Angeles) "Bassy" Bob Brockmann	LE STUDIO MORIN HEIGHTS (Quebec) Lynn Peterzell	STUDIO LACOCO (Atlanta) Phil Tan	MIX THIS (Pacific Palisades, CA) Bob Clearmountain
CONSOLE(S)	SSL 4096G	SSL 4000G Plus with Ultimation	SSL 4056G	SSL 4000G Plus	SSL 4000G Plus
RECORDER(S)	Sony 3348	Studer A82D	Sony 3348	Studer A827	Sony 3348
MASTER TAPE	Ampex 467	3M996	Ampex 467	Ampex 499	Ampex 467
MASTERING Engineer	GATEWAY Bob Ludwig	FUTURE DISC Eddy Schreyer	MASTERFONICS Glenn Meadows	MASTERDISK Tony Dawsey	GATEWAY Bob Ludwig
CD/CASSETTE MANUFACTURER	Sony	BMG	PDO/HTM	Sony	WEA

© 1996, Billboard/BPI Communications. Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales.

ZOMBA ACQUIRES HILTON SOUND

(Continued from preceding page)

doesn't change an awful lot," he says. "If they continue to run at the same level of business that they did before, then it will not make a lot of difference. We're not worried."

For Zomba, the Hilton acquisition enhances an impressive stable of companies that includes record labels Jive (R&B, hip-hop), Silvertone (blues), Verity (gospel), and Brentwood (Christian music); all 10 Battery Studios, which are located in London, New York, Nashville, and Chicago; production music operations the Hollywood Film Music Library, the Chappell Recorded Music Library, First Com, and ATM (in a joint venture in the U.S. with EMI); film music editing firm Segue Music; a producer management operation; a music publishing division; and Dreamhire.

"Since Thorn/EMI bought Virgin, Zomba is the largest independent music company in the world," says Zomba chairman/CEO and founder Clive Calder, adding that he is extremely excited about the Hilton purchase.

AUDIO TRACK

(Continued from preceding page)

album for Republic Records. **Albert Caiati** engineered that project on the new Sony 3036 console with API mike preamps and equalizers at Coyote. Both albums were mastered by **Scott Hull** at Masterdisk in New York.

Activity at the Rocket Lab in San Francisco includes projects by **Rappin' 4 Tay** for Rag Top/EMI; s single by Filipino hip-hop group **Resurrected Minds** (formerly **Undercover**); and a multi-artist EP titled "The Dark Side" . . . At Studio D in Sausalito, Calif., **Huey Lewis & the News** recorded overdubs for an upcoming Elektra project; **Joel Jaffe** engineered and **Mike Cresswell** assisted on the band-produced sessions.

Please send material for Audio Track to Paul Verna, Pro Audio/Technology Editor, Billboard, 1515 Broadway New York, N.Y. 10036; fax: 212-536-5358; E-mail: PVerna@billboardgroup.com.

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Spinning Around The Sunset Sound. Elektra recording artist Jimmie Dale Gilmore has been holed up at the Sunset Factory in Los Angeles working on his latest album, "Braver Newer World," the follow-up to his acclaimed 1994 release, "Spinning Around The Sun." Produced by T Bone Burnett, the album features songs mostly written by Gilmore. Shown, from left, are Gilmore, Burnett, and Elektra VP of A&R Nancy Jeffries.

THE BILLBOARD SPOTLIGHT

BRITISH POP IS ON A GLOBAL ROLL

By Thom Duffy

The British music business has rediscovered the world, and the world has re-embraced the creativity of British music.

After recent years of struggle for new British repertoire in the international marketplace, and a healthy round of soul-searching by the U.K. industry, a refreshing number of new British acts are generating excitement and sales in the global market, including the U.S.

The major labels in Britain have responded by giving new priority to worldwide sales, as evidenced by a raft of executive appointments and promotions in their international marketing departments. Within weeks of one another in 1995, Nancy Farbman was named VP international for RCA U.K., Brian Yates was tapped as VP international for Sony U.K., and Bernadette Coyle was named senior VP international for PolyGram U.K. A restructuring of EMI Records Group International in late 1994 placed Chris Windle in the position of senior VP of international marketing, with responsibility that includes U.K. repertoire. EastWest U.K. promoted Ian Grenfell to director of international, while Hassan Choudhury was named the new director of international at WEA U.K. in late 1995.

These and other executives see growing markets, such as Asia and Latin America, being tapped with new attitudes, new strategies and even new technology. Driving all of this is a new perception that British music is once more riding a creative surge—in the Brit-pop of Oasis, Elastica and Blur; the smooth soul of Seal and Des'ree; the teen appeal of Take That and East 17, and many others.

SMALL WORLD

"Britain is hot right now," says RCA's Nancy Farbman. "And everyone has realized how small the world really is. The hardest thing about having the whole world at your doorstep is devoting enough time to each market."

The importance of international activity to the British business was highlighted in a report published in early 1995, "Overseas Earnings Of The Music Industry," compiled by British Invisibles with the cooperation of various segments of the U.K. music business—the British Phonographic Industry, the British Association Of Concert Agents, the Concert Promoters Association, the International Managers Forum, the Musicians Union, the Music Industries Association and the Music Publishers Association. Based on 1993 data, the report concluded that the music industry brought net earnings of 571 million pounds ($856.5 million) into the U.K. economy.

It has been true for decades that the financial fortunes of the British music industry have been tied to the success of U.K. repertoire in international markets. Yet, for a number of years, the U.K. labels seemed to have lost sight of that fact, focusing on quick chart hits in their own volatile and fickle music market.

"There was that A&R and marketing pressure to break acts very quickly," says Brian Yates, who oversees international marketing at Sony for acts on Columbia, Epic and the S2 labels. "There has been a 360-degree rethink in A&R. When an act is signed, we [in the international department] are already involved."

"We're there from day one," agrees Jeremy Pearce, managing director of Sony's licensed-repertoire division, a separate entity within Sony that licenses artists from Britain's cutting-edge indie labels—such as Oasis from Creation—specifically for the global market. "What has happened," adds Pearce, "is that indie music has become very mainstream."

Indeed, when Billboard surveyed record executives in major

Continued on page 56

From left, Des'ree, Oasis, Blur, Take That, Elastica

oasis

"What's the story? ..."

New album

Platinum in
US, Canada, UK x 6, Ireland x 6,
New Zealand and Australia.

Gold in
France, Sweden, Italy, Thailand,
Hong Kong, Spain, Denmark,
Belgium and Norway.

5 million copies sold in 20 weeks.

Career album sales 7.5 million

"Morning Glory"

Definitely Maybe
The Debut Album

5 BRIT AWARD NOMINATIONS

Best British Group

Best album

Best British Producer

Best British Video

Best British Single

(What's The Story)
Morning Glory ?
The New Album

CREATION LPD epic

http://www.Oasisinet.com

Sony Music Entertainment UK

Brit-Pop

Continued from page 53

European markets two years ago about the creative slump in the U.K., many cited their desire that more accessible pop would re-emerge from Britain. If a common thread links the various young acts that have emerged over the past two years, it is their skill at pop songwriting.

While the songs from Britain today extend the country's powerful pop tradition, the marketing targets and methods break from the past.

ROUTES TO SUCCESS

"Sometimes the traditional route of making an act happen in the U.K. first and then taking it to America is not the way you want to go," says Chris Windle at EMI. He and others emphasize the importance of emerging markets in Eastern Europe, Latin America and Asia. And as touring and promotional opportunities in Asian markets increase, the more-established territories of Japan and Australia are benefiting from the new focus on the Pacific region as well.

THERE'S A NEW PERCEPTION THAT BRITISH MUSIC IS ONCE MORE RIDING A CREATIVE SURGE--IN THE BRIT-POP OF OASIS, ELASTICA AND BLUR; THE SMOOTH SOUL OF SEAL AND DES'REE; THE TEEN APPEAL OF TAKE THAT AND EAST 17, AND MANY OTHERS.

Seal

In the difficult task of drawing up priorities, "you really need to have markets that champion an artist," says Windle. "Then you focus the artist's time and energy there."

Meanwhile, methods of marketing are being revolutionized by information technology that allows an international executive in London to have rapid access to sales data from other regions, as well as more-efficient communication with colleagues around the world. "Information technology has changed the very nature of the job," says Bernadette Coyle at PolyGram. "For many people within the international team, a surprisingly large amount of time was spent chasing, collating and coordinating information. Those hours are now free to spend marketing."

To fully explore all the opportunities presented to U.K. acts in this climate, international marketing plans are drawn up earlier and extend longer than ever before. "We have to have a game plan early, think it through very clearly and have a vision," says Windle. "And while there's going to be an element of flexibility, you've got to stick with it."

International marketing also can boost the long-term career prospects for artists, others note. "If we look at this long-term, then the international revenue can fund an act's second or third album," says Yates, who points out that Des'ree is touring early this year in Brazil to promote her debut album—nearly two years after it was released in the U.K. Other British albums by new acts are seeing similar longevity.

Competition in the world market remains intense, both from U.S. repertoire and particularly from the growing popularity within each country of homegrown talent. Yet the renewed international focus of the U.K. music industry raises the hope that today's British artists may enjoy the career strength and longevity of many of their pop predecessors.

"The mistake is to expect too much too soon," says Coyle. But around the world, "the inroads that a few artists have made amount to a creative revival. Out of the current crop, we're going to see a new generation of superstars." ■

BRIT AWARD NOMINATIONS

British music "has enjoyed a remarkable renaissance during the course of this [past] year," says Paul Burger, chairman of the Brit Awards and chairman/CEO of Sony Music Entertainment U.K. "These nominations are an excellent reflection of the exciting year that the British music industry has enjoyed."

The following are nominations in key categories for the 1996 Brit Awards. The winners will be announced Feb. 19 at the awards show at London's Earls Court Exhibition Center. A broadcast of the event, produced by Initial Film And Television, will be shown the following evening by Carlton Television nn Britain's ITV network and syndicated to the U.S. and other markets by PolyGram Television International.

BEST ALBUM
Blur, "The Great Escape" (Food/Parlaphone)
Oasis, "(What's The Story) Morning Glary?" (Creation)
Pulp, "Different Class" (Island)
Radiahead, "The Bends" (Parlophone)
Paul Weller, "Stanley Road" (Gal Discs)

(1995 Winner: Blur, "Parklife")

BEST GROUP
Blur
Lightning Seeds
Oasis
Pulp
Radiahead

(1995 Winner: Blur)

BEST MALE ARTIST
Edwyn Callins
Van Marrisan
Jimmy Nail
Tricky
Paul Weller

(1995 Winner: Paul Weller)

BEST FEMALE ARTIST
Joan Armatrading
PJ Harvey
Annie Lennax
Shara Nelsan
Vanessa-Mae

(1995 Winner: Eddi Reader)

BEST NEWCOMER
Black Grape
Cast
Elastica
Supergrass
Tricky

(1995 Winner: Oasis)

BEST DANCE ACT
Eternal
Leftfield
Massive Attack
M People
Tricky

(1995 Winner: M People)

BEST PRODUCER
Brian Ena
Nellee Hooper
Jahn Leckie
Owen Marris and Nael Gallagher
Stephen Street

(1995 Winner: Nellee Hooper)

BEST VIDEO
Blur, "Cauntry Hause" (Faod/Parlaphane)
Blur, "Universal" (Food/Parlaphane)
Massive Attack, "Pratection" (Virgin)
Oasis, "Wanderwall" (Creation)
Pulp, "Cammon Peaple" (Island)
Radiahead, "Just" (Parlophane/EMI)
Ralling Stanes, "Like A Ralling Stane" (Virgin)
Simply Red, "Fairgraund" (EastWest)
Supergrass, "Alright" (Parlaphane/EMI)
Take That, "Back Far Gaad" (RCA/BMG)

PUSHING THE PUBLISHING

U.K. PUBS HAVE BRAGGING RIGHTS

By Thom Duffy

Before the record, there is the song. And before the record company, there is the publisher. With a role that increasingly involves A&R and international artist development, publishers are often in an ideal position to anticipate creative developments within the marketplace. Billboard asked a sample of U.K. publishing companies to cite the writers or acts from their rosters who they believe will draw our attention in 1996.

"**SUPERGRASS** is undoubtedly the major British breakthrough act for 1995," says Mike Smith, senior A&R manager at EMI Music Publishing, citing the worldwide sales of the debut album, "I Should Coco." Band members Danny Goffey, Gaz Coombes and Mickey Quinn write as a team. "Although they are young," says Smith, "they have managed to write terrific songs that have grabbed the attention of both the media and the critics." The band has a new single due this month, previewing its new album, and Capitol Records, which has signed the band in the U.S., plans a major promotion effort around the new song "Susan."

"**MANSUM** is one of the most exciting finds we've ever made," says Richard Manners, managing director of PolyGram/Island Music, who gives credit to PolyGram Music director of A&R Mark Lewis, who has been working with the band since June 1995. Mansum is signed to Parlophone

Continued on page 58

EMI Records Group UK and Ireland congratulate their Brit Award Nominees

Blur • BEST BRITISH BAND

Blur • BEST ALBUM 'The Great Escape'

Blur • BEST VIDEO 'Country House'

Blur • BEST SINGLE 'Country House'

Blur • BEST VIDEO 'The Universal'

Stephen Street • BEST PRODUCER 'The Great Escape'

Radiohead • BEST ALBUM 'The Bends'

Radiohead • BEST VIDEO 'Just'

Radiohead • BEST BRITISH BAND

John Leckie • BEST PRODUCER 'The Bends'

Foo Fighters • BEST INTERNATIONAL ACT

Foo Fighters • BEST INTERNATIONAL NEWCOMER

Supergrass • BEST SINGLE 'Alright'

Supergrass • BEST VIDEO 'Alright'

Supergrass • BEST NEWCOMER

Shara Nelson • BEST BRITISH FEMALE

Vanessa Mae • BEST BRITISH FEMALE

Eternal • BEST BRITISH DANCE ACT

EMI Records Ltd · Parlophone · Virgin · Chrysalis · the premier

Pushing The Publishing

Continued from page 56

in the U.K. and Epic in the U.S., with Lewis serving in a management role. "Mansum is now poised for success," says Manners.

MARIE-CLAIRE D'UBALDO, signed to Hit & Run Music, has written "Falling Into Ynu" for Celine Dion's next album and has been asked to pen another song for Dion and Whitney Houston, reports Hit & Run's Dave Massey. D'Ubaldo also has enjoyed success herself as a recording artist while signed to PolyGram in 1994, with a No. 1 single, "The Rhythm Is Magic," in Italy and strong sales in Japan and Latin America. Hit & Run is working with the writer's managers to secure a new recording deal. Says Massey, "She is a unique talent who can write in a number of styles, play guitar and percussion, and sing in Spanish, English, French and Italian."

Liverpudlian songwriter and frontman **IAN BROUDIE** enters the new year with his act, the Lightning Seeds, claiming four Top 20 hits from its current album, "Jollification." Signed to Chrysalis Music Publishing, Broudie has produced material recorded by the likes of Alison Moyet, Terry Hall and Ian McNabb, and this year will see his song "All I Want" released by ex-Bangles member Susanna Hoffs. "Ian Broudie is one of the sharpest writers of great and memorable pop tunes for the last 15 years or more," says Jeremy Lascelles, managing director of Chrysalis Music U.K. "The success he is now enjoying with the Lightning Seeds is long overdue and fully deserved."

A recent signing to Notting Hill Music, **GLENN GREGORY** established himself in the 1980s as a writer, producer and singer with Heaven 17. A new album from Heaven 17 is due

From left: manager Stephen Budd, writer Gregory and Notting Hill's Chalcraft

this year, and Gregory also has been co-writing and producing tracks with Martin Fry for the new album by the act ABC. He also co-wrote "Seven Day Weekend" for the film "When Saturday Comes," set for release this year. "The current revival of '80s groups, such as Heaven 17, ABC and Human League, means that writers like Glenn are once again coming into their own," remarks Pete Chalcraft, director of Notting Hill Music.

JULIA TAYLOR-STANLEY joined the roster of peermusic in London last August and has had her song "Voice Of The Heart," which was co-written with John Bettis and Bruce Roberts, recorded by Diana Ross on her new album. "Somewhere In Time," a song Taylor-Stanley co-wrote with Derek Bramble, is on hold for Dina Carroll's next disc. Taylor-Stanley has had her songs covered by Meatloaf, Sheena Easton, Roger Daltrey and Dolly Parton, among others. She also has extensive film and TV writing credits.

SHARA NELSON came to the attention of Warner/Chappell Music through reggae producer Adrian Sherwood and to the attention of U.K. music fans by co-writing the Massive

Attack hit "Unfinished Sympathy." Her debut album on Cooltempo was nominated for a 1993 Mercury Music Prize. Her new sophomore album, "Friendly Fire," features collaborations with Skip McDonald, Lucas, Pressure Drop, Jah Wobble and David Arnold and is set for release this year on EMI in the U.S. Warner/Chappell managing director Ed Heine predicts that Nelson's "heartrending yet uplifting lyrics, mixed with her beautifully emotive, Aretha-type vocal style and her ability to work so easily with such varied and talented musicians, ensures that she will soon be one of the very top female singer/songwriters from the U.K."

"Great songs, great band," succinctly states Martin Costello, managing director of Cumplete Music, describing **DRUGSTORE**, whose 1995 eponymously titled Lundon/Go! Discs album drew raves in the U.K. music press. The trio is fronted by Brazilian-born bassist/vocalist Isabel Monteiro, who says, "I like songs that make people think—and leave enough space for the listener to participate." After touring Europe and the U.S. through most of 1995, Drugstore is taking time out to record a new album for spring release. Complete Music's Guy Van Steene says there is "outstanding new material to come in 1996."

Within dance and indie circles in the U.K., the **CHEMICAL BROTHERS**—Tom Rowlands and Ed Simons—have become a producer/DJ team to watch. Their debut album, "Exit Planet Dust," on Junior Boys Own/Virgin Records has sold close to 100,000 copies in the U.K. and is breaking through in Sweden and the Benelux markets. The duo is signed to MCA Music Publishing, whose creative director Kees Van der Hoeven says, "We expect more success in 1996, with a new single in January and an album later in the year. We also expect them to collaborate with other writers and artists in 1996."

Scottish pop veteran **LULU** and her brother **BILLY LAWRIE**, both signed to Sony Music Publishing, finally began writing together three years ago, after much urging from brother Billy. The first time was a charm, as Tina Turner covered their song "I Don't Wanna Fight" (co-written with Steve Duberry) and the threesome was nominated for an Ivor Novellu songwriting award in the U.K. Sony Music's Julie Sawyer reports that the duo has a song, "Angel Is Here," co-written with Nashville-based Mark Cawley, on the new Wynnona Judd album expected early this year. ■

WHO'S SELLING WHERE

Who is selling what, and where are they selling it? To sample the international strength of repertoire signed to British record companies, Billboard asked the major labels in the U.K. to identify their international best-sellers of the past year, and the markets in which those acts are strongest. The acts included have surpassed sales of 500,000 units worldwide.

BJÖRK, "POST" (POLYDOR)
Worldwide Sales: 900,000 in PolyGram territories, which excludes North America, Iceland and the U.K.
Top Markets: the U.S., Canada, Japan, Hong Kong, Sweden, Belgium, Norway

BLUR, "THE GREAT ESCAPE" (FOOD)
Worldwide Sales: 1.5 million
Top Markets: Japan, France, Germany, Italy

BOYZONE, "SAID & DONE" (POLYDOR)
Worldwide Sales: 900,000
Top Markets: Ireland (band's home base), Thailand, Sweden, Germany, Holland

DEF LEPPARD, "VAULT" (MERCURY)
Worldwide Sales: Approaching 3 million
Top Markets: Australia, Canada, Denmark, Ireland, Japan, New Zealand, Norway, Portugal, U.S.

DES'REE, "I AIN'T MOVIN'" (SONY S2)
Worldwide Sales: 1.5 million
Top Markets: U.S., France, Brazil

EAST 17, "UP ALL NIGHT" (LONDON)
Worldwide Sales: 1 million plus (Previous album, "Steam," reached sales of 2 million during 1995)
Top Markets: Europe, Asia
Pacific promo tour planned in March

ELASTICA, "ELASTICA" (DECEPTIVE DGC)
Worldwide Sales: 1 million
Top Markets: U.S., Canada, Japan, France

ENYA, "THE MEMORY OF TREES" (WEA)
Worldwide Sales: 3.5 million (adding to 20 million on previous albums)
Top Markets: Germany, Italy, Spain, Australia

PJ HARVEY, "TO BRING MY LOVE" (ISLAND)
Worldwide Sales: 600,000
Top Markets: U.S., Europe

ETERNAL, "POWER OF A WOMAN" (1ST AVENUE/EMI)
Worldwide Sales: 625,000
Top Markets: Europe

IRON MAIDEN, "X FACTOR" (EMI)
Worldwide Sales: 620,000
Top Markets: Japan, France, Germany, Italy

JAMIROQUAI, "THE RETURN OF THE SPACE COWBOY" (SONY S2)
Worldwide Sales: 1.3 million
Top Markets: Italy, Japan, France

ELTON JOHN, "LOVE SONGS" (MERCURY)
Worldwide Sales: Approaching 4 million (excluding North America, where the album was not released in 1995)
Top Markets: Australia, Austria, Belgium, Brazil, Chile, Denmark, Ireland, France, Germany, Holland, Italy, Japan, Malaysia, New Zealand, Norway, Portugal, South Africa, Spain, Sweden, Switzerland (John also saw sales approaching 4 million of "Made In England," released in March 1995).

ANNIE LENNOX, "MEDUSA" (RCA)
Worldwide Sales: 5 million
Top Markets: U.S., Germany, Italy, France, Brazil, Sweden, Japan

M PEOPLE, "BIZARRE FRUIT" (DECONSTRUCTION)
Worldwide Sales: 1.1 million
Top Markets: Germany, Australia, New Zealand, Ireland

Continued on page 62

tenacious.

RCA ARISTA dc

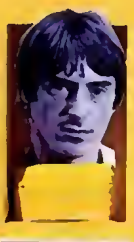
BMG

BMG RECORDS (UK) LIMITED

AWARD WIN

TRICKY

PULP


PAUL WELLER

PJ HARVEY

BRAVEHEART

TRICKY

PULP

PAUL WELLER

16 AWARDS TO

Best British MALE SOLO Artist

Best British GROUP

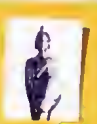
Best British MALE SOLO Artist

Best British FEMALE SOLO Artist

Best SOUNDTRACK

Best British DANCE ACT

Best British SINGLE



Best ALBUM by a British Artist

CELEBRATION TOOLS

COUNTERS & DICE

Polygram

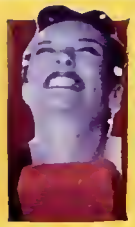
BRIT

TO BE USED AT THE BR

an exciting game that any

AWARD WIN

NG ARTISTS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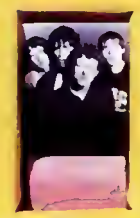
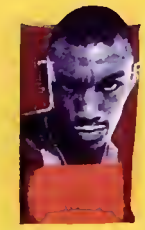
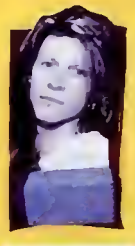

CAST


TRICKY

PULP

VAN MORRISON


BON JOVI

BOYZONE

PULP

LLECT & KEEP

Best SOUNDTRACK

Best British NEWCOMER

Best British NEWCOMER

Best PROMO VIDEO by a British Artist

Best British MALE SOLO Artist

Best INTERNATIONAL GROUP

Best INTERNATIONAL NEWCOMER

Best ALBUM by a British Artist

s No. 2

KIT™

IT AWARDS, FEB. 1996

ecord company can play

THE COMPETITION

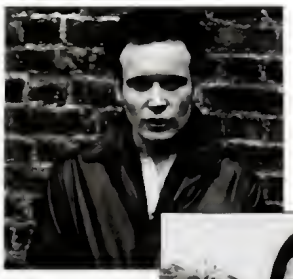
GAMBLING TOOLS

NING MUSIC

PolyGram

BRITS AROUND THE WORLD

THE BRITISH INVASION OF U.S. CHARTS


Adam Ant

Del Amitri

Elton John

Nicki French

Sade

Few topics have captured the interest of the British music press in the past year as the changing fortunes of new U.K. talent in the U.S. Older acts, such as Elton John, Eric Clapton and the Beatles, still commanded significant sales in America in 1995, but they were joined, for the first time in recent memory, by several British newcomers.

Ironically, the most successful young British act in the U.S. in 1995 was Bush—a band that came to America after it failed to get a major record deal in its homeland.

TOP 10 U.K. ALBUMS IN THE U.S.

1. "Sixteen Stone," Bush (Trauma/Interscope)—1.5 million
2. "The Best Of Sade," Sade (Epic)—1.3 million
3. "Live At The BBC," The Beatles (Apple)—1.28 million
4. "Medusa," Annie Lennox (Arista)—1.13 million
5. "Seal," Seal (ZTT/Sire)—1.05 million
6. "Fields Of Gold: The Best Of Sting," Sting (A&M)—1.01 million
7. "From The Cradle," Eric Clapton (Duck/Reprise)—992,000
8. "I Ain't Movin'," Des'ree (550 Music)—801,500
9. "Pulse," Pink Floyd (Columbia)—774,000
10. "Made In England," Elton John (Rocket)—721,000

TOP 10 U.K. ALBUM ACTS IN THE U.S.

1. Bush (Trauma/Interscope)
2. Eric Clapton (Duck/Reprise)
3. Sade (Epic)
4. The Beatles (Apple)
5. Annie Lennox (Arista)
6. Seal (ZTT/Sire)
7. Pink Floyd (Columbia)
8. Sting (A&M)
9. Des'ree (550 Music)
10. Elton John (Rocket)

TOP 10 SINGLES BY U.K. ACTS IN THE U.S.

1. "Kiss From A Rose," Seal (ZTT/Sire)
2. "Total Eclipse Of The Heart," Nicki French (Critique)
3. "You Gotta Be," Des'ree (550 Music)
4. "In The House Of Stone And Light," Martin Page (Mercury)
5. "Roll To Me," Del Amitri (A&M)
6. "Believe," Elton John (Rocket)
7. "Back For Good," Take That (Arista)
8. "No More 'I Love You's'," Annie Lennox (Arista)
9. "I'll Stand By You," Pretenders (Sire)
10. "Wonderful," Adam Ant (Capitol)

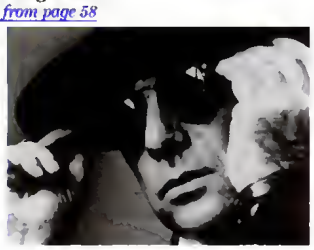
TOP 10 U.K. SINGLES ACTS IN THE U.S.

1. Seal (ZTT/Sire)
2. Des'ree (550 Music)
3. Nicki French (Critique)
4. Martin Page (Mercury)
5. Elton John (Rocket and Hollywood)
6. Del Amitri (A&M)
7. Take That (Arista)
8. Annie Lennox (Arista)
9. Pretenders (Sire)
10. Elastica (DGC)

(All rankings and sales figures are for Billboard's 1995 chart period of Dec. 3, 1994, through Nov. 25, 1995. Labels shown are those that released the artists in the U.S.)

Who's Selling Where

Continued from page 58


Van Morrison

VAN MORRISON, "DAYS LIKE THIS" (POLYDOR)
Worldwide Sales: 1 million
Top Markets: U.S.

OASIS, "(WHAT'S THE STORY) MORNING GLORY?" (CREATION)
Worldwide Sales: 3.1 million
Top Markets: U.S., France, Sweden, Thailand, Japan

MIKE OLDFIELD, "THE SONGS OF DISTANT EARTH" (WEA)
Worldwide Sales: 750,000 (excluding Nurth America, where the album is set for a 1996 release)
Top Markets: Europe

PORTISHEAD, "DUMMY" (GO! DISCS)
Worldwide Sales: 1.5 million
Top Markets: U.S., Europe

PASSENGERS, "ORIGINAL SOUNDTRACKS1" (ISLAND)
Worldwide Sales: 1 million
Top Markets: Canada, France, Italy

PULP, "DIFFERENT CLASS" (ISLAND)
Worldwide Sales: Approaching 900,000 (excluding the U.S., where the album is set fur a late-winter release)
Top Markets: Scandinavia, Germany, France, Japan

QUEEN, "MADE IN HEAVEN" (PARLOPHONE)
Worldwide Sales: 5 million (excluding North America, where Queen has a separate deal with Hollywood Records)
Top Markets: Germany, Italy, France, Spain, South Korea

Radiohead

RADIOHEAD, "THE BENDS" (PARLOPHONE)
Worldwide Sales: 800,000
Top Markets: U.S., Canada, Japan

ROACHFORD, "A PERMANENT SHADE OF BLUE" (SONY)
Worldwide Sales: 550,000
Top Markets: Australia

ROLLING STONES, "VOODOO LOUNGE" (VIRGIN)
Worldwide Sales: 5.5 million
Top Markets: U.S., Europe (The Stones' "Stripped" album has topped sales of 3.5 million.)

SACRED SPIRIT, "SACRED SPIRIT: CHANTS AND DANCES OF THE NATIVE AMERICANS" (VIRGIN)
Worldwide Sales: 1.75 million
Top Markets: France

SEAL, "SEAL II" (WEA)
Worldwide Sales: 3.8 million
Top Markets: U.S., Canada, Germany, Japan, Holland, Italy

Simply Red

SIMPLY RED, "LIFE" (EASTWEST)
Worldwide Sales: 3.75 million
Top Markets: Europe, Japan, Hong Kong, Australia

SUPERGRASS, "I SHOULD COCO" (PARLOPHONE)
Worldwide Sales: 600,000
Top Markets: Japan, U.S.

TAKE THAT, "NOBODY ELSE" (RCA)
Worldwide Sales: 3 million
Top Markets: Germany, Italy, Japan, Taiwan, Chile

VANESSA-MAE, "THE VIOLIN PLAYER" (EMI)
Worldwide Sales: 1.2 million
Top Markets: Poland, U.S., Germany, South Korea, Brazil

WET WET WET, "PICTURE THIS" (MERCURY)
Worldwide Sales: 1.5 million
Top Markets: Netherlands, Norway, Denmark, Australia, Hong Kong, Indonesia, Thailand, Philippines, South Africa. ■

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Copy ⌘C
Paste ⌘P
Select all ⌘A

Brits 96

Lenny Kravitz

Massive Attack

Meat Loaf

The Rolling Stones

Brits Nominations

Options

Best British Dance Act		Massive Attack
Best International Male Solo Artist		Meat Loaf Lenny Kravitz
Best Promo Video by a British Artist	Protection Like A Rolling Stone	Massive Attack Rolling Stones

PICKS TO CLICK

Billboard contributor David Sinclair picks the up-and-coming U.K. acts likely to make international waves in 1996. His choices in previous years have included Pulp, Therapy?, PJ Harvey, Elastica, Echobelly and Apache Indian.

THE BLUETONES

Surfing the second wave of Brit-pop, the Bluetones from Hounslow, Middlesex, have had "Next Big Thing" stamped all over them by the ever-optimistic British music press. And in true Brit-pop fashion, the young group's self-belief already borders on the smug: Its own record label is even called Superior Quality Recordings (through A&M worldwide). But Bluetone's debut album, "Expecting To Fly," released in the U.K. Feb. 12, does have an alluring quality, harking back to the post-Smiths days of jangly guitars, winsome indie-pop tunes and slightly oilbeat lyrics. "When I am sad and weary/When all my hope is gone/I walk around my house/And think of you with nothing on," Mark Morriss sings on the typically swaggering single "Bluetonic," a Top 20 hit in September. A handful of dates in Japan last year prompted an ecstatic response, and the band will be returning there for a big-venue tour in May. Meanwhile, watch the U.K. charts turn Blue in '96.

RUBY

With her black boots, blue hair and bad teeth, former Silverfish singer Lesley Rankine exudes the same eye-catching sense of otherness that has helped PJ Harvey and Bjork to strike such a resonant chord with European audiences. Not really a group per se, Ruby is the Scottish singer's new solo project. The debut album, "Salt Peter" (Creation), was recorded almost entirely using computers in Seattle with producer Mark Walk, of Pigface fame. The result is an album of strange, studio-generated atmospheres and dark lyrical visions. "I'm mad, bad, ripped raw and bleeding/Swinging like a beef hook on the hips of hell," Rankine sings in a playfully psychotic drawl on "Bud," a track cast in the grainy, trip-hop mold of albums by Tricky and Portishead. "Salt Peter" is being marketed in the U.S. on Columbia's Work Group label, and a road-band incarnation of Ruby begins a two-month U.S. tour in March.

REEF

British heavy rock has been in a perilous state since the American grunge bands started calling the shots at the turn of the 1990s. So the success of Reef's debut album, "Replenish" (Sony S2), which peaked at No. 9 in the U.K. chart last June, was a welcome reminder of the way things used to be. The four band members all come from the Southwest of England (Glastonbury territory) but only got together when they moved to London in 1993. With a rhythm section that specializes in a slow, sledgehammer swing, and vocalist Gary Stringer, whose style is steeped in the bluesy, grunt-and-strut tradition of Paul Rodgers, it seems no accident that the group's name is an anagram of Free. Having just played the Big Day Out event in Australia, Reef is currently touring in Japan and Thailand. With a classic rock sound that is more in tune with the American market (where the band is signed to Epic) than its home turf, Reef could well follow in the gilded footsteps of its hard-rock compatriot, Bush.

DREADZONE

After a long and uncertain haul, it's all starting to come together for Dreadzone, the dub-dance-reggae-trance-ambient trio with added, culture-crunching ingredient X. In the mid-1980s, Leo Williams and Greg Roberts were the bass and drums respectively of Big Audio Dynamite before splitting and forming the short-lived Screaming Target. Recruiting keyboard and computer operator Tim Bran, they formed Dreadzone, which released its debut album, "360 Degrees" (Creation), in 1993. After a change of label to Virgin, the follow-up, "Second Light," was released last June. It's an extraordinary patchwork of styles, stitched together with snippets of sound effects and speech. Tracks such as "Captain Dread" and the recent hit "Little Britain" offer a fresh perspective on both musical and national identity. As Roberts told the *Independent* newspaper, "We're trying to mix [something of the national character of England] with dub, Jamaican and Indian influences to make up this collage of what we see as representing Britain today."

CAST

Jailed in France last December (for 15 hours) after trashing a hotel room, Cast is clearly on a mission to do more than preserve traditional musical values. Combining the rowdy antics of The Who with a retro pop-rock sound in keeping with their status as four almost-mop-topped lads from Liverpool, the band has cut a merry swath through the British charts with its debut album, "All Change" (Polydor worldwide), released last October and fast approaching gold status (100,000). Convened in 1994 by singer and guitarist John Power (formerly of perennial under-achievers the La's), the band has been nominated for a Brit Award in the Best British Newcomer category (alongside Black Grape, Elastica, Supergrass and Tricky). The album's most obvious hit, a stirring, Oasis-type, orchestrated ballad called "Walkaway," is scheduled for release in March, and a visit to America is planned for the early summer.

BEVERLEY KNIGHT

"Let me introduce you to B-Funk," Beverley Knight sings with support from a swirling, a cappella choir of voices in the opening seconds of her debut album, "The B-Funk" (Dome). That's B for Beverley and B for British, in case you were wondering, and if this country has a hope of coming up with a homegrown answer to Mary J. Blige, TLC and all the others, then the 22-year-old Knight is surely it. Born in Wolverhampton and brought up singing in the church, she has a degree in religious studies and the performing arts. Combining an instinctive grasp of traditional soul-singing dynamics with a passion for the music of Prince, her commitment is to "strong tunes and strong words, something that [John Doe] can whistle to himself as he's walking down the street." British soul singers have struggled to fulfill their potential in recent years, but Knight is blessed with personality, charm and a rich, supple voice. And if the recent Stateside success of Des'ree is anything to go by, then who knows—the sky could be the limit.

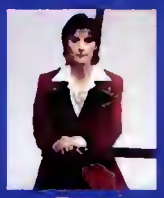
ASH

A ridiculously precocious trio from Downpatrick, Co. Down in Ireland, Ash stamped its early singles with the legend "Guaranteed Real Teenagers." And having turned down an offer last spring to tour Southeast Asia with Pearl Jam because the three school-friends had to stay home and study for their exams, you could see their point. Within weeks of receiving their results, however, the band members saw their sixth single, "Girl From Mars" (Infectious), winging its way to No. 11 on the U.K. chart, and the die was well and truly cast. With a manic stage presence and a range of influences extending from Thin Lizzy to Nirvana, Ash combines a jagged guitar sound redolent of U.S. bands such as the Pixies with the upbeat melodic thrill of the Brit-pop brigade. Signed to Reprise in America, the band is currently recording its debut album with producer Owen Morris (Oasis). If this doesn't fly in '96, we might as well all go back to school.

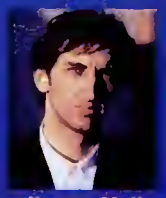
Spotlight Art Direction By Théa Piegdon

UNITED SOUNDS OF WARNER UK

Simply Red
Worldwide sales over 25 million
The Life campaign runs throughout 1996



Enya
Worldwide sales exceed 22 million
new album 'The Memory Of Trees' out now



Jimmy Nail
A massive UK success set to break around the world

Seal
Worldwide sales exceed 7 million and still growing

Cher
Already 2 huge UK hits from the album 'It's A Man's World'

Perfecto
Britain's hottest dance label- credible and commercial

Suggs
The Nutty Boy Returns
2 major UK hits and a new hit album

Vangelis
After the inspired 1492 and influential Bladerunner comes a new opus - Voices

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

French Industry Thriving Despite Grim Summer

Francophone Hits Spur 9.6% Increase In Unit Sales

■ BY EMMANUEL LeGRAND

PARIS—The French record industry is taking some satisfaction from its performance in 1995, despite a summer dominated by terrorist threats and a fall overshadowed by civil unrest. Notwithstanding, the value of the market rose 4.2%, and sales increased by 9.6% compared with 1994, which was itself a year of steady progress.

According to figures just released by industry body SNEP, the market in 1995 was worth 6.8 billion francs ($1.36 billion) at wholesale values. That total includes December sales, which were down 18.4% from the same month in 1994.

"The record market has not escaped from the summer bombings and the year-end social conflicts, which had a negative impact on record sales," says SNEP GM Herve Rony. "Despite this morose climate, sales have nevertheless increased, with an emphasis on singles sales, which have reached a level we haven't seen for years."

Indeed, the impressive surge in units is mostly due to the rise in singles, which sold 22 million units in '95, vs. 15.6 million in 1994. "These figures are a good omen for the future of this format," says a SNEP statement that points out that, after a steady decline, the 1995 figure is now approaching that of five years ago.

CELINE DION

SNEP attributes the turnaround to an emergence of musical styles, such as rap and dance music, and their appeal to the youth market.

Following are other highlights of the French market:

• Total sales of 120 million albums, versus 113 million in 1994. Of these, 27 million were cassettes, and 93 million were CDs.

• An increase in both value (5.1%) and volume (5.4%) of CD sales, at 5.4 billion francs ($1 billion) and 93 million units, respectively.

• A drastic decline in classical sales (down 10.6% in volume and 11.1% in value), with sales falling below the 600 million franc ($120 million) mark. SNEP says the decreasing impact of budget series has been an important factor in this decline.

• Francophone products were up 22% in volume and 10.4% in value, and they now represent 53.6% of total sales outside the classical sector.

In 1994, Francophone releases accounted for 49% of sales. "We are now seeing the first effects of the quota policy," says SNEP president Patrick Zelnik.

According to the SNEP statement, 1995 is "apparently a good year for local production," but sales are concentrated on a small number of acts with strong fan bases, and on one in particular: Celine Dion.

French Canadian Dion was the most-played act on French radio in 1995, as well as the best-selling recording artist, according to SNEP.

Two of Dion's singles from the album "D'Eux" are in the top 10 in both sales and airplay: "Pour Que Tu M'Aimes Encore" (No.1 in sales and airplay) and "Je Sais Pas" (No. 6 in sales and No. 10 in airplay).

In terms of sales, the top singles after "Pour Que Tu M'Aimes Encore" (Columbia) were the Cranberries' "Zombie" (Island), Scatman John's "Scatman" and "Scatman's World" (BMG), Indian Sacred Spirit's "Yeha Noha" (Virgin), Alliance Ethnik's "Respect" (Delabel), Dion's "Je Sais Pas," Coolio Featuring L.V.'s "Gangsta's Paradise" (MCA), Ini Kamoze's "Here Comes The Hotstepper" (Columbia), and Michael Jackson's "You Are Not Alone" (Epic).

The top 10 albums were "D'Eux" (Columbia), the Cranberries' "No Need To Argue" (Island), Jackson's "HIStory: Past, Present And Future Book—1" (Epic), Francis Cabrel's

(Continued on next page)

Spain's Miguel Bosé Amazes On 'Laberinto'

■ BY HOWELL LLEWELLYN

MADRID—The "eternal adolescent" of Spanish pop—a title acquired due to his youthful good looks rather than any behavioral trait—launched his most ambitious album yet in the U.S. and Latin American markets Feb. 6.

Miguel Bosé, who turned 40 just before Christmas, is a versatile singer, writer, actor, and theater director with a big following across much of Europe, as well as in Mexico and other Latin American territories.

His 14th album, "Laberinto" (Labyrinth), entered the Spanish charts in December at No. 16 and followed the 1993 hit "Bajo El Signo De Cain" (Under The Sign Of Cain), which, according to Warner Spain, has sold more than 1 million copies worldwide. By late January, "Laberinto" had sold nearly 100,000 units in Spain and 60,000 in Mexico.

Bosé is unlikely to be overwhelmed by his success. Born to a Spanish bullfighter and an Italian actress, Bosé's godfather was Pablo Picasso, and frequent visitors to his parents' house included Ernest Hemingway and Luchino Visconti. The multilinguist spent his adolescence in Milan, New York, London, and Madrid. He studied dance with Lindsay Kemp and made his cinema debut at 15.

Six years later, Bosé began a singing career, and he has been a pop idol since his 1977 album debut. Andy Warhol designed the cover of his 1982 album, "Made In Spain."

With "Laberinto," Bosé shows that he has assumed the vacant mantle of the intellectual of Spanish pop, even if he overdoes it slightly, with a CD cover that depicts him as an Oriental deity, reminiscent of the cover of Jimi Hendrix's "Axis: Bold As Love."

"The album is a journey around the world," Bosé says. "There are many Spanish things from the South, but also Celtic sounds from the North, plus Latin American and Oriental influences, reflected in instruments and orchestration styles from India and China.

"Latin America has taught me a lot in the last 20 years, since I have spent half my time there," he continues. "Not just the big cities, but traveling around in old buses. It's a culturally very rich continent."

Indeed, Mexico is Bosé's biggest market, although he is popular throughout Latin America. "Mexico is a difficult market to enter, but once you're there, it's very loyal," he says.

Italian- and French-language versions of the album are planned for May and October, respectively.

"Laberinto" was recorded in London and Madrid and produced by the British duo who worked on "Cain," Rosa Cullum and Sandy McLelland.

Bosé says the album's title came about "because every morning's recording was like a labyrinth. The producers and I never knew which direction each song would take."

Bosé is big in Italy, France, Belgium, and the Netherlands, and in July he will embark on tours of Spain, the rest of Europe, and Latin

(Continued on next page)

newsline...

THIS YEAR'S International Live Music Conference is being held March 1-3 at the Intercontinental Hotel, London. An underlying theme of the event will be the live-music industry's responsibilities to new acts. The relationship between live music and governments will be addressed by a panel chaired by German concert promoter Marcel Avram.

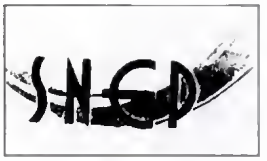
RUSSIAN MUSIC has begun to penetrate the Latvian market for the first time since the collapse of the Soviet Union. The compilation album "Rec. Top Vol. 1" consists of tracks from contemporary Russian stars compiled by Russia's longest-established indie label, Bekar Records. The company handling the Latvian distribution, A&A Rec Entertainment, says this is the only Russian album to be released in the country so far.

LOS ANGELES-BASED Rhino Records is to release audio and video packages of performances from Atlantic Records artists at the Montreux Jazz Festival under a new agreement between the company and festival founder/director Claude Nobs. The Swiss festival celebrates its 30th anniversary this year. The first release under the new agreement will be an anniversary edition of the "Swiss Movement" album from Les McCann and Eddie Harris, due in late June.

Cultural Events Heighten Artist Exposure, Sales

PARIS—Music is at the center of French cultural activity during February. A series of events has been designed to increase the exposure of French artists on radio and television and to create retail activity during a month traditionally characterized by slow sales.

February is the month of French music awards Victoires



De La Musique—Feb. 6 for the classical ceremony and Monday (12) for the pop show—and several events have been geared to tie in with the ceremonies.

Music industry body SNEP is running the fourth annual Fete Du Disque Feb. 3-18. The project centers on a 20-track compilation of key and upcoming French acts that is being given to every record buyer who spends more than 250 francs ($50) in participating music stores.

The initiative is supported by TV advertising, and the individual companies are mounting their own sales promotions to tie in.

Another significant event this month is the Semaines De La Chanson, which is run under the aegis of the ministry of culture and coordinated by radio personality Jean-Louis Foulquier. The project promotes musical creation through concerts, radio programs, meetings with artists, presentation of music videos in 700 cinemas, and activities in schools.

In addition, concerts by French artists are being mounted in Germany, Spain, and Italy.

EMMANUEL LEGRAND

Simple Minds Sign Deal With Chrysalis

Simple Minds have been signed to the Chrysalis label of the EMI Records Group U.K. & Ireland. The switch follows the band's 14 years with Virgin Records. EMI describes the deal as worldwide and long term, with the first album under it due at the end of this year or the beginning of next.

BBC2's 'Jools' Showcases Unpredictable Blend Of Acts

■ BY DOMINIC PRIDE

LONDON—Imagine a TV show on which Garth Brooks jams alongside Blur and rubs shoulders afterward with fellow guest Soul II Soul. A show on which Emmylou Harris, dueting with Steve Earle, is on the same bill as the Human League.

Ever conscious of ratings, programmers tend to avoid such heady mixing and matching of styles and genres, believing that it alienates more viewers than it attracts. Instead, they prefer the cozy safety of niche programs, targeting a small but faithful band of viewers.

"Later ... With Jools Holland," on the U.K.'s national BBC2 channel, has turned accepted wisdom on its head, providing a bewildering and unpredictable mix of performers, yet managing to build a loyal audience that is increasing with each episode.

Late last year, the show, broadcast at around 11 p.m. on Saturday night, finished its sixth episode, during which it broke the 1 million-viewers mark, a significant achievement in an age when programmers believe that most music programs serve an obscure minority interest.

Paradoxically, part of the show's popularity lies in its unwillingness to compromise for the sake of increased viewing figures. Instead, it is a show on which presentation of artists and their music is put first, with ratings a distant second. This ethos has struck a chord with acts in the U.K., and, as a result, the show is able to pull in such names as Eric Clapton and Van Morrison—who in turn pull in the ratings.

Now, U.S. acts are beginning to appreciate the artistic and commercial possibilities that the program can offer. The list includes Luther Vandross, Courtney Love, and Bonnie Raitt, as well as Brooks, Earle, and Harris.

"Later" is presented by Jools Holland, onetime Squeeze piano man, presenter of '80s cult music TV show "The Tube," and irrepressible conversationalist. Holland is also the catalyst for many of the musical collaborations that have become the hallmark of the series.

In addition to carefully selecting acts to vary its tone and pace, "Later" has hosted some unique combinations of musicians. In the last four years, the program has been the site of collaborative performances by McAlmont and Bernard Butler, playing together for the first time; Dusty Springfield, Alison Moyet, and Sinead O'Connor; Dr. John and Eric Clapton; and Bjork and D-Influence. Massive Attack played with Everything But The Girl, whose lead singer, Tracy Thorn, ended up singing vocals on the Massive Attack single "Protection." Senegal's Baaba Maal met Mali's Oumou Sengare for the first time in the TV studio; Spearhead and Zap Mama recorded together after meeting on the show.

Mark Cooper, the show's producer, says, "Jools tends to be the foil for that. He's a musician too, and people can relate to him on that level."

The partnerships are not always spontaneous, but they are almost always led by the artists, says Cooper. "They tend to like being with other musicians. I'm not particularly set on making musicians play with each other. I have a fair idea what is going to work beforehand."

Holland adds, "There are no rules, really. I tend to pick people who want to work together in advance or who have already worked with each other. Such a diversity of artists is good, as you get people who wouldn't normally meet each other, and it often turns out that they're mutual admirers." Marianne Faithful and Love proved to be a case in point—they had spoken in interviews of their interest in meeting each other, a wish that was realized when they appeared on "Later."

The "community" feel of the program is reinforced by the studio set-up. Acts are grouped in a loose circle, with Holland flitting between them, and at the start of the program, all musicians jam together on the opening theme, while the camera pans round on each as he or she interprets the theme in his or her own way.

This feeling of togetherness tends to curb prima donna behavior and is a strong factor in attracting artists, says Holland. "Most people are on the show because they want to be. We don't pay huge fees to attract them. Also, musicians trust the show. They know we're not going to try and trick them into talking about their private life. We talk about their musicianship."

A discerning, largely adult audience appreciates this approach, and the trust extends to the viewers, says Cooper. "After a while, people start to get to trust the program. I feel that other programs have lost a certain kind of trust somewhere along the way."

So is it possible to define a "Later" viewer? Holland says, "They're more interested in the general music scene than [in] an act." Adds Cooper, "The audience is very broad. They don't just have one record in their collection. Younger fans tend to be very tribal—they pick one thing, and they defend it. Older audiences don't do that. There's a kind of pluralism in 'Later' that comes with an older audience."

The "Later" viewer tends to stay with the program through acts that it may not appreciate, and the open-mindedness of this audience is a key factor in helping to introduce new acts. A "Later" appearance serves to heighten awareness of an act, rather than producing an immediate sales bump, says Cooper. "Record labels tell me that new acts want to be on the show, as it's a key taste-maker show."

Holland notes, "Some people get bigger as a direct result of it. The important thing is they play live, and when you chat with them [on camera], it gives an idea of their character, as well as their music."

If "Later" is attracting increasing numbers of U.S. acts for exposure on British TV, would it stand a chance of being broadcast in the U.S., or could the format be exported successfully?

Cooper is cautious in answering such questions. "The Americans tell me there is not a network where it would work. It's an audience-driven industry there. They target a tight demographic and go after it. If anyone did show it, they would have to show a lot of faith."

It is partly thanks to the traditions of the BBC, which is funded by a public license fee rather than advertising, that "Later" has had a chance to grow and to develop its audience. Both Cooper and Holland feel that a show with such diversity might not have evolved on commercial TV, which tends to demand more defined and homogeneous audiences.

Holland says that the variations in tone, tempo, and style have helped define "Later." He says, "Music is always ghettoized now. 'Later' has that feeling of integration, of introducing new artists alongside the ones you know."

Uncovering Opportunities In Asia

Australian Radio Goes To Malaysia

■ BY CHRISTIE ELIEZER

MELBOURNE, Australia—The Austereo radio network has won the rights to operate Malaysia's first nongovernment stations.

The Australian market leader will provide programming, sales, marketing, research, and engineering for eight new digital commercial stations operated by MEASAT Broadcast Network Systems.

Under the Malaysian government's monopoly, radio-sector growth has been between 20% to 25% a year but with only 3% of the main media market's advertising spending.

MEASAT is owned by high-profile businessman Anands Krishnan, who is building the world's largest building, Twin Towers, in the Malaysian capital of Kuala Lumpur. Its stations' formats—using Austereo's successful domestic mix of news, sports, talk, top 40, AC, and classic rock—will be broadcast in Malay, English, Chinese, and Tamil and promoted as an "alternative" for the 17 million-strong population. They will be relayed on MEASAT 1, the country's first telecom and direct-broadcasting satellite, which was launched Jan. 14.

A state-of-the-art 32,400-square-meter ground station, which is being built in Kuala Lumpur, featuring six production/edit suites and nine broadcast studios, "will be the largest and most-advanced all-digital broadcast and production complex in the world," according to Austereo managing director Peter Harvie.

This is the first time an Australian radio company has exported more than its engineering technology. Under terms of the joint venture with MEASAT, Austereo can provide consulting and other services for the development and operation of radio services in other Asian countries. The Malaysian project will provide employment for "thousands" of locals and about 200 Australians.

"It's a ground-up operation," says Harvie. "But the upside is great because via MEASAT, we will be able to move into [other] territories."

Sony Mails Japanese 'Postcard'

TOKYO—Sony Music Publishing is the latest Japanese music company to turn its attention to the fast-expanding Asian market on Japan's doorstep.

In its first such project overseas, the Tokyo-based publisher has launched "Postcard From Tokyo," a weekly half-hour radio program that introduces new Japanese music to listeners in Hong Kong; Singapore; Kuala Lumpur, Malaysia; Jakarta, Indonesia; and Bangkok, Thailand.

The show is hosted by Ramsay Scott, a Canadian broadcaster who has lived in Tokyo since 1987.

Sony Music

"Asia's not like Europe, where people are very familiar with the cultures of neighboring countries," ssys Scott. "Here, the cultures are so different from each other. This show offers a chance to increase cultural exchange within Asia."

The magazine-format program, which debuted in December, features multipart profiles of major Japanese acts such as Dreams Come True, a "J-Classic" segment focusing on Jspanese golden oldies, and a section called "Street Survey" that introduces the latest Japanese pop culture trends.

Due to the Sony connection, all the music featured in "Postcard From Tokyo" is by artists signed to labels belonging to Sony Music Entertainment (Japan), the country's biggest record company.

STEVE McCLURE

BMG Ricordi Relaunches Internoise

■ BY MARK DEZZANI

MILAN—Internoise, the Dischi Ricordi sublabel specializing in alternative rock, has been relaunched by new parent company BMG Ricordi as part of its commitment to invest in local talent.

"Our new three-year plan anticipates investing several billion lira [several million dollars] to develop the market in this country by placing an emphssis on local repertoire," says BMG Ricordi VP Franco Reali at the company's sales convention in Bologna last month.

Reali also announced that BMG Ricordi would follow its recent expansion into home video by acquiring cinema rights for a planned partnership in a new Italian pay-TV project. "BMG Ricordi Interactive Home Video will start off by concentrating on exploiting the extensive classical repertoire from Cada Ricordi," says Reali. Casa Ricordi manages the classical catalog acquired when BMG bought out Ricordi, Italy's largest independent publishing and record group, in August 1994.

The revamped Internoise label has been expanded to break down the attitude barrier between domestic indie groups and the major labels, says label manager Davide Agus.

He says, "Previously, Internoise existed as an outlet for promoting international alternative artists, such as Diamanda Galás and Inspiral Carpets, which required specialized distribution. Internoise is now a label in its own right. However, unlike the in-house labels of other majors specializing in indie product, we will not be signing up many artists, but focusing on four or five signings."

Internoise's roster includes established BMG Ricordi act Frankie Hi-NRG MC and newly signed punk outfit Fasten Belt and political hardcore rapper Lou X. Agus says, "We are also looking at a couple more signings, including a reggae outfit.

"We are also looking to establish an open and frank rapport with other indie labels to distribute their product. Indie bands and lsbels have a traditional mistrust of the majors, and we intend to break down the barrier by allowing maximum freedom of artistic expression without restriction."

FRENCH INDUSTRY

(Continued from preceding page)

"Samedi Soir Sur La Terre" (Columbia), Indian Sacred Spirit's "Chants Et Danses Dea Indiens D'Amerique" (Virgin), the soundtrack to "The Lion King" (Disney), Nirvana's "Unplugged In New York" (MCA), Fredericks-Goldman-Jones' "Du New Morning Au Zenith" (Columbia), Johnny Hallyday's "Laurada" (Mercury), and Queen's "Made In Heaven" (EMI).

Albums by Francophone acts represented 37% of all charting albums and 47% of total sales. Ten of the top 20 albums were by Francophone acts.

MIGUEL BOSE

(Continued from preceding page)

America that are not scheduled to end until April 1997.

In the meantime, Bosé is finishing a film based on the Spanish Civil War and, before he starts touring, will work in Paris on a French film called "Out." His best-known film roles were as a detective and a transvestite in Pedro Almodóvar's "High Heels."

HITS OF THE WORLD

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JAPAN (Dempa Publications Inc.)

THIS WEEK	LAST WEEK	SINGLES
1	1	DEPARTURES GLOBE AVEX TRAX
2	2	SORAHO TOBERUUHAZU SPITZ POLYDOR
3	NEW	NAMDNAKI UTA MR CHILDREN TOY'S FACTORY
4	4	CHASE THE CHANCE NAMIE AMURO AVEX TRAX
5	NEW	MUNASAWAGIWO TANOMUYO SMAP VICTOR
9	5	MY FRIEND ZARD B-GRAM
7	NEW	LOVE NEVER DIES ALFEE PONY CANYON
8	9	GATTSUDAZE!! ULFULS TOSHIBA EMI
9	3	LAST SCENE TOMOYASU HOTEI TOSHIBA EMI
10	6	TO LOVE YOU MORE CELINE DION WITH KRYZLER & KOMPANY EPIC
		ALBUMS
1	NEW	KAZUMASA ODA LOOKING BACK FUN HOUSE
2	2	ULFULS BANZAI TOSHIBA EMI
3	NEW	PRINCESS PRINCESS THE GREATEST PRINCESS SONY
4	1	MR.BIG HEY MAN EAST WEST JAPAN
5	3	MAKI ONGURO BACK BEATS NO.1 B GRAM
8	4	CARPENTERS I NEED TO BE IN LOVE· THE BEST OF THE CARPENTERS POLYDOR
7	NEW	ONSAMA OHSAMA NO ONGAESHI FUN HOUSE
8	9	SPITZ SORA NO TOBIKATA POLYDOR
9	5	MY LITTLE LOVER EVERGREEN TOY'S FACTORY
10	NEW	MIDORI KARASHIMA RENAI JIJYOU TOSHIBA EMI

NETHERLANDS (Stichting Mega Top 50)

THIS WEEK	LAST WEEK	SINGLES
1	1	ADEMNDOD LINDA RDOS & JESSICA DINO
2	3	I GOT 5 ON IT LUNIZ VIRGIN
3	4	2ONDER JOU SIMONE KLEINSMA & PAUL DE LEEUW SONY
4	2	JESUS TO A CHILD GEORGE MICHAEL VIRGIN
5	5	WE'VE GOT IT GOIN' ON BACKSTREET BOYS ZOMBA
9	6	I WISH SKEE-LO ZOMBA
7	7	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN COLUMBIA
8	9	MISS SARAJEVO PASSENGERS MERCURY
9	8	EARTH SONG MICHAEL JACKSON EPIC
10	NEW	DIANE THERAPY? POLYDOR
		ALBUMS
1	1	ENYA THE MEMORY OF TREES WARNER
2	2	ANDRE RIEU WIENER MELANGE MERCURY
3	5	CELINE DIDN D'EUX COLUMBIA
4	4	FRANS BAUER VEEL LIEFS TIPTOP
5	9	NELMUT LOTTI GOES CLASSIC BMG
6	6	MARCO BORSATO ALS GEEN ANDER POLYDOR
7	NEW	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY
9	3	YOUP VAN'T HEK OUDEJAARSCONFERENCE 1995 CNR MUSIC
9	7	ELTON JOHN LOVE SONGS MERCURY
10	NEW	MARIAH CAREY DAYDREAM SONY

AUSTRALIA (Australian Record Industry Assn.)

THIS WEEK	LAST WEEK	SINGLES
1	3	WONDERWALL OASIS CREATION/SONY
2	1	BOOMBASTIC SHAGGY VIRGIN
3	5	GIVE ME ONE REASON TRACY CHAPMAN WEA
4	7	BREAKFAST AT TIFFANY'S DEEP BLUE SOMETHING EASTWEST
5	2	BE MY LOVER LA BOUCHE BMG
6	11	TELL ME GROOVE TNEORY EPIC
7	6	JESUS TO A CHILD GEORGE MICHAEL VIRGIN
8	4	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN COLUMBIA
9	13	LET'S GROOVE CDB COLUMBIA
10	9	BOOM BOOM BOOM OUTHERE BROTHERS LIBERATION/FESTIVAL
11	12	LUMP PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA/SONY
12	10	APPLE EYES SWDOP MUSHROOM/FESTIVAL
13	17	HAND IN MY POCKET ALANIS MORISSETTE WEA/WARNLR
14	NEW	IT'S OH SO QUIET BJORK POLYDOR
15	18	DIGGIN' ON YOU TLC BMG
16	14	DON'T TAKE IT PERSONAL MONICA BMG
17	15	IN THE SUMMERTIME SHAGGY VIRGIN
18	16	MOVING UP DREAMWORLD LIBERATION/FESTIVAL
19	NEW	NEY LOVER L L COOL J MERCURY
20	8	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
		ALBUMS
1	1	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION/SONY
2	2	LIVE THROWING COPPER MCA
3	NEW	NICK CAVE & THE BAO SEEDS MURDER BALLADS LIBERATION/FESTIVAL
4	4	PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
5	3	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
6	NEW	TORI AMOS BOYS FOR PELE EASTWEST
7	6	TRACY CHAPMAN NEW BEGINNING WEA
8	7	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN/EMI
9	NEW	MINISTRY FILTH PIG WEA
10	5	ENYA THE MEMORY OF TREES WEA
11	10	SOUNDTRACK WAITING TO EXHALE BMG
12	11	SOUNDTRACK MORTAL KOMBAT LONDON
13	13	GREEN DAY INSOMNIAC WEA
14	8	MADONNA SOMETHING TO REMEMBER WEA
15	14	CDB GLIOE WITH ME COLUMBIA
18	9	TINA ARENA DON'T ASK COLUMBIA
17	NEW	SHAGGY BOOMBASTIC VIRGIN
18	20	BJORK POST POLYDOR
19	10	CHRIS ISAAK FOREVER BLUE WEA
20	12	MARIAH CAREY DAYDREAM COLUMBIA

CANADA (The Record)

THIS WEEK	LAST WEEK	SINGLES
1	1	STAYIN' ALIVE N-TRANCE QUALITY
2	2	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN COLUMBIA
3	3	FANTASY MARIAH CAREY COLUMBIA
4	4	BEAUTIFUL LIFE ACE OF BASE ARISTA
5	5	EXHALE (SHOOP SHOOP) WHITNEY HOUSTON ARISTA
9	5	YOU ARE NOT ALONE MICHAEL JACKSON EPIC
7	17	DANGER BLAHZAY BLAHZAY POLYDONI
8	9	MISSING EVERYTHING BUT TNE GIRL WEA
9	7	GANGSTA'S PARADISE COOLIO MCA
10	8	9ACK FOR GOOD TAKE THAT RCA
11	11	SET U FREE PLANET SOUL QUALITY
12	10	9ULLET WITH BUTTERFLY WINGS SMASHING PUMPKINS VIRGIN
13	12	ONE MORE CHANCE NOTORIOUS B.I.G. ARISTA
14	16	TELL ME GROOVE THEORY EPIC
15	15	MERKINBALL PEARL JAM EPIC
18	NEW	GOLDENEYE TINA TURNER VIRGIN
17	21	YOU'LL SEE MADONNA MAVERICK
19	20	EVERYBODY BE SOMEBODY RUFFNECK QUALITY
19	18	FREE A5 A BIRD BEATLES APPLE
20	19	KISS FROM A ROSE SEAL ZTT
		ALBUMS
1	1	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK
2	3	OASI5 (WHAT'S THE STORY) MORNING GLORY? EPIC
3	2	SMASNING PUMPKINS MELLON COLLIE AND TNE INFINITE SADNESS VIRGIN
4	5	MARIAH CAREY DAYDREAM COLUMBIA
5	NEW	TORI AMOS BOYS FOR PELE EASTWEST
6	10	JOAN OSBORNE RELISH MERCURY
7	4	MADONNA SOMETHING TO REMEMBER MAVERICK
8	6	HOOTIE & THE 9LOWFISH CRACKED REAR VIEW ATLANTIC
9	8	PRESIDENT5 OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
10	NEW	VARIOUS ARTISTS OH WHAT A FEELING MCA
11	7	VARIOUS ARTISTS DANCE MIX 95 QUALITY
12	16	ASHLEY MACISAAC HI NOW ARE YOU A&M
13	9	SOUNDTRACK WAITING TO EXHALE ARISTA
14	11	ENYA THE MEMORY OF TREES WEA
15	15	8USH SIXTEEN STONE INTERSCOPE
18	12	VARIOUS ARTISTS DESTINATION DANCE FLOOR PIRATE
17	14	SHANIA TWAIN THE WOMAN IN ME MERCURY
19	20	COLLECTIVE SOUL COLLECTIVE SOUL ATLANTIC
19	19	VARIOUS ARTISTS MASSIVE OANCE HITS WEA
20	17	ACE OF BASE THE BRIDGE ARISTA

GERMANY (Media Control)

THIS WEEK	LAST WEEK	SINGLES
1	1	MISSING EVERYTNING BUT THE GIRL WEA
2	7	SPACEMAN BABYLON ZOO EMI
3	3	CAPITAN JACK CAPITAN JACK EMI
4	5	ICH FIND DICH SCHEISSE TIC TAC TOE RCA
5	2	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
6	4	WE'VE GOT IT GOIN' ON BACKSTREET BOYS ARIOLA
7	11	LEMON TREE FOOL'S GARDEN INTERCORD
9	6	EARTH SONG MICHAEL JACKSON EPIC
9	NEW	NERZ AN NERZ BLUMCHEN EDEL
10	8	DOH WAN DIDDY FUN FACTORY EDEL
11	17	KNOCKIN' DOUBLE VISION ZYX
12	14	JESUS TO A CHILD GEORGE MICHAEL VIRGIN
13	10	BACK IN THE U.K. SCOOTER EDEL
14	9	I GOT 5 ON IT LUNIZ VIRGIN
15	NEW	LOVE IS THE PRICE D.J. BOBO EASTWEST
16	13	EINE INSEL MIT ZWEI 9ERGEN DOLLS UNITED EASTWEST
17	12	GOLDENEYE TINA TURNER EMI
18	15	WHERE THE WILD ROSES GROW NICK CAVE & KYLIE MINOGUE INTERCORD
19	18	FATHER AND SON BOYZONE POLYDOR
20	16	I WISH SKEE-LO EDEL
		ALBUMS
1	NEW	OIE TOTEN NOSEN OPIUM FUR'S VOLK EASTWEST
2	1	QUEEN MADE IN HEAVEN EMI
3	2	MADONNA SOMETHING TO REMEMBER WEA
4	15	FOOL'S GARDEN DISH OF THE DAY INTERCORD
5	6	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY
8	4	ENYA THE MEMORY OF TREES WEA
7	3	MICHAEL JACKSON HISTORY PAST, PRESENT AND FUTURE--BOOK 1 EPIC
8	9	ACE OF BASE TNE BRIDGE METRONOME
9	5	PUR ABENTEUERLAND INTERCORD
10	7	COOLIO FEATURING L.V. GANGSTA'S PARADISE EASTWEST
11	10	MARIAH CAREY DAYDREAM COLUMBIA
12	13	SOUNDTRACK DANGEROUS MINOS MCA
13	8	KELLY FAMILY OVER THE HUMP EMI
14	14	ARZTE PLANET PUNK METRONOME
15	11	SIMPLY RED LIFE EASTWEST
19	12	ELTON JOHN LOVE SONGS MERCURY
17	16	DOLLS UNITED GUT GEBRULLT! EASTWEST
19	20	MARLA GLEN THIS IS MARLA GLEN ARIOLA
19	17	SCHLUMPFE MEGAPARTY VOL. 2 EMI
20	NEW	BED & BREAKFAST STAY TOGETHER WEA

FRANCE (SNEP/IFOP/Tite-Live)

THIS WEEK	LAST WEEK	SINGLES
1	1	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
2	2	MISSING EVERYTHING BUT THE GIRL WEA
3	5	GOLDENEYE TINA TURNER EMI
4	3	DIEU M'A DONNE LA FDI OPHELIE WINTER EASTWEST
9	4	EARTH SONG MICHAEL JACKSON EPIC
9	7	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN COLUMBIA
7	8	JESUS TO A CHILD GEORGE MICHAEL VIRGIN
8	6	IL VOLD ZUCCHERO POLYDOR
9	9	L'INSTANT X MYLENE FARMER POLYDOR
10	12	BEAUTIFUL LIFE ACE OF BASE BARCLAY
11	10	BOOM BOOM BOOM OUTNERE BROTHERS SONY
12	NEW	BALANCE TOI RECIPROCK SONY
13	17	SET THE WORLD ON FIRE E-TYPE POLYDOR
14	11	WONDERWALL OASIS SONY
15	18	FAUT QU'J'TRAVAILLE PRINCESS ERIKA POLYDOR
18	13	HONESTY ET JALOUSIE ALLIANCE ETNNIK VIRGIN
17	19	CREEP RADIOHEAD EMI
18	15	JE SAIS PAS CELINE DION COLUMBIA
19	NEW	BULLET WITH BUTTERFLY WINGS SMASHING PUMPKINS VIRGIN
20	16	FRUIT OE LA PASSION FRANCKY VINCENT ARCADE
		ALBUMS
1	1	CELINE OION D'EUX COLUMBIA
2	3	MICHAEL JACKSON HISTORY PAST, PRESENT AND FUTURE--BOOK 1 EPIC
3	2	MYLENE FARMER ANAMORPHOSEE POLYDOR
4	4	ACE OF BASE THE BRIDGE BARCLAY
5	5	CRANBERRIES NO NEED TO ARGUE ISLAND
6	11	SMASHING PUMPKIN5 MELLON COLLIE AND THE INFINITE SADNESS VINGIN
7	12	PIERRE PERRET CHANSONS EROTICOQUINES EASTWEST
8	7	MARIAN CAREY DAYDREAM COLUMBIA
9	9	OASIS (WHAT'S TNE STORY) MORNING GLORY? SONY
10	8	QUEEN MADE IN NEAVEN EMI
11	10	SOUNDTRACK POCAHONTAS SONY
12	13	CRANBERRIES EVERYBOOY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND
13	14	JOHNNY NALLYDAY PAROLES D'HOMMES MERCURY
14	NEW	POW POW POW POW REMARK
15	15	CDOLIO GANGSTA'S PARADISE TOMMY BOY
19	NEW	E-TYPE MADE IN SWEDEN POLYDOR
17	16	JOHNNY HALLYDAY LORADA MERCURY
19	NEW	ALLIANCE ETHNIK SIMPLE ET FUNKY VIRGIN
19	6	FRANK 9LACK THE CULT OF RAY SONY
20	17	FRANCIS CABREL SAMED! SOIR SUR LA TERRE COLUMBIA

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	1	SPACEMAN BABYLON ZOO EMI
2	3	ANYTHING 3T MJJ/EPIC
3	2	SLIGHT RETURN BLUETONES SUPERIOR QUALITY A&M
4	NEW	LIFTED LIGHTHOUSE FAMILY WILD CARD-POLYDOR
5	NEW	I JUST WANT TO MAKE LOVE TO YOU ETTA JAMES CHESS/MCA
6	NEW	ONE OF US JOAN OSBORNE BLUE GORILLA/MERCURY
7	NEW	DO U STILL EAST 17 LONDON
8	12	I WANNA BE A HIPPY TECHNOHEAD MONUM
9	8	ONE BY ONE CHER WEA
10	4	JESUS TO A CHILD GEORGE MICHAEL VIRGIN
11	9	NO FRONTS DOG EAT DOG ROADRUNNER
12	11	CHANGE YOUR MIND UPSIDE DOWN WORLD
13	7	NDT A DRY EYE IN THE HOUSE MEAT LOAF VIRGIN
14	NEW	LOVING YOU MORE BT FEATURING VINCENT COVELLO PERFECTO/EASTWEST
15	13	GANGSTA'S PARADISE COOLIO FEATURING L.V TOMMY BOY/MCA
19	NEW	1979 SMASHING PUMPKINS VIRGIN
17	15	BEAUTIFUL LIFE ACE OF BASE METRONOME LONDON
18	6	WHOLE LOTTA LOVE GOLDBUG MAGIC DUST/ACID JAZZ
19	10	EARTH SONG MICHAEL JACKSON EPIC
20	14	MISSING EVERYTHING BUT THE GIRL BLANCO Y NEGRO/ETERNAL
21	5	STREET SPIRIT RADIOHEAD PARLOPHONE
22	18	WONDERWALL OASIS CREATION
23	16	FATNER AND SON BOYZONE POLYDOR
24	22	EVERYTIME YOU TOUCN ME QFX EPIDEMIC
25	NEW	E-MOTION THE NAUGHTY NORTH & THE SEXY SOUTH SOUNDPROOF/MCA
26	21	WEAK SKUNK ANANSIE ONE LITTLE INDIAN
27	NEW	AND I'M TELLING YOU I'M NOT GOING DONNA GILES ORCHAL RECORDINGS
28	NEW	YOUR LOVE INNER CITY 5186
29	19	SO PURE BABY D SYSTEMATIC/LONDON
30	31	SITTIN' UP IN MY ROOM BRANDY ARISTA
31	NEW	NEAL (THE SEPARATION) SHAMEN ONE LITTLE INDIAN
32	24	MR FRIDAY NIGHT LISA MOORISH GO! BEAT
33	28	CREEP 96 TLC LAFACE
34	30	I AM BLESSED ETERNAL 1ST AVENUE/EMI
35	NEW	NEAVEN BESIDE YOU ALICE IN CHAINS COLUMBIA
36	23	SANOSTORM CAST POLYDOR
37	NEW	STEAL YOUR LOVE AWAY GEMINI EMI
38	26	TDO HOT COOLIO LABEL/TOMMY BOY
39	NEW	TIL I NEAR IT FROM YOU GIN BLOSSOMS A&M
40	NEW	GIMME THAT BOOY Q TEE HEAVEN/DECONSTRUCTION

THIS WEEK	LAST WEEK	ALBUMS
1	1	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
2	3	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/EASTWEST
3	4	PULP DIFFERENT CLASS ISLAND
4	17	RADIOHEAD THE BENDS PARLOPHONE
5	NEW	BABY D DELIVERANCE SYSTEMATIC/LONDON
8	2	TORI AMOS BOYS FOR PELE EASTWEST
7	5	ROBSON & JEROME ROBSON & JEROME RCA
8	9	CAST ALL CHANGE POLYDOR
9	6	MICHAEL JACKSON HISTORY. PAST, PRESENT AND FUTURE--BOOK 1 EPIC
10	16	CHER IT'S A MAN'S WORLD WEA
11	7	MADONNA SOMETNING TO REMEMBER WAR/SIRE/MAVERICK
12	10	BOYZONE SAID AND DONE POLYDOR
13	NEW	THE BEAT BPM — THE VERY BEST OF GO FEET/ARISTA
14	12	TLC CRAZYSEXYCOOL LAFACE/ARISTA
15	14	SIMPLY RED LIFE EASTWEST
18	13	ENYA THE MEMORY OF TREES WEA
17	15	OASI5 DEFINITELY MAYBE CREATION
18	25	ELTON JONN LOVE SONGS ROCKET/MERCURY
19	8	MICHAEL BALL FIRST LOVE COLUMBIA
20	27	M PEOPLE BIZARRE FRUIT/BIZARRE FRUIT II DECONSTRUCTION
21	NEW	JOSE CARRERAS PASSION ERATO
22	36	JANET JACKSON DESIGN OF A DECADE 1986/1996 A&M
23	18	AFTER DARK LATE NIGHT SAX EMI
24	21	PAUL WELLER STANLEY ROAD GO! DISCS
25	19	ETERNAL POWER OF A WOMAN 1ST AVENUE/EMI
26	22	MEAT LOAF WELCOME TO THE NEIGHBORHOOD VIRGIN
27	24	LIGHTNING SEEDS JOLLIFICATION EPIC
28	20	QUEEN MADE IN HEAVEN PARLOPHONE
29	23	LEFTFIELD LEFTISM HARD HANDS/COLUMBIA
30	26	CELINE DION THE COLOUR OF MY LOVE EPIC
31	31	COOLIO GANGSTA'S PARADISE TOMMY BOY
32	38	MARIAH CAREY DAYDREAM COLUMBIA
33	NEW	SKUNK ANANSIE PARANOID & SUNBURNT ONE LITTLE INDIAN
34	11	GENE TO SEE THE LIGHTS COSTERMONGER
35	NEW	ADIEMUS SONGS OF SANCTUARY VIRGIN
36	30	PRESIDENTS OF THE UNITED STATES THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
37	33	BJORK POST ONE LITTLE INDIAN
38	34	CHEMICAL BROTHERS EXIT PLANET DUST JUNIOR BOY'S OWN
39	32	BLUR THE GREAT ESCAPE FOOD/PARLOPHONE
40	29	THIN LIZZY WILD ONE: THE VERY BEST VERTIGO/MERCURY

ITALY (Musica e Dischi/FIMI)

THIS WEEK	LAST WEEK	SINGLES
1	1	CHILOREN ROBERT MILES DISCOMAGIC
2	2	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
3	3	JESUS TO A CHILD GEORGE MICHAEL EMI
4	4	IT HURTS TI-PI-CAL FLYING
5	6	I DON'T WANNA BE A STAR CORONA DISCOMAGIC
8	7	ANGELI OOMINI DATURA TIME
7	9	POLARI5 DREAM REXANTHONY DIG IT
8	NEW	OH FATHER MADONNA WEA
9	8	EARTH SONG MICHAEL JACKSON EPIC
10	NEW	GOLDENEYE TINA TURNER EMI
		ALBUMS
1	6	ROSSI VASCO NESSUN PERICOLO . . . PER TE EMI
2	7	ANTONELLO VENDITTI PRENDILO TU QUESTO FRUTTO AMARO RICORDI
3	1	JOVANOTTI LORENZO 1990-1995 MERCURY
4	2	ELTON JOHN LOVE SONGS MERCURY
5	3	ZUCCNERO SPIRITODIVINO POLYDOR
6	5	MADONNA SOMETHING TO REMEMBER WEA
7	4	LIGABUE BUON COMPLEANNO ELVIS WEA
8	NEW	ANBRA ANGIOLINI RICORDI
9	8	QUEEN MADE IN HEAVEN EMI
10	NEW	F DE GREGORI LE ORIGINI 73-83 RICORDI

SPAIN (TVE/AFYVE)

THIS WEEK	LAST WEEK	SINGLES
1	1	JESUS TO A CHILD GEORGE MICHAEL VIRGIN
2	2	EX-P-CIAL EX-3 GINGER
3	NEW	DOCTOR BEAT FREE!! MAX
4	NEW	SPACEMAN BABYLON ZDO EMI
5	3	8IE REISE FRANKTAL 2 MAX
8	4	TONIGHT KRYSS CONTRASERA
7	NEW	NUNCA SIN TI ZAR MAX
9	7	DOH WAH DIDDY FUN FACTORY EDEL/GINGER
9	NEW	CNILDREN ROBERT MILES GINGER
10	10	DULB-DULB ME & MY HISPAVOX
		ALBUMS
1	1	GLORIA ESTEFAN ABRIENDO PUERTAS EPIC
2	2	ENYA THE MEMORY OF TREES WARNER
3	6	KETAMA DE AKIA KETAMA MERCURY
4	4	EL9OSCO ANGELIS HISPAVOX
5	3	NINO 9RAVO 50 ANIVERSARIO POLYDOR
8	5	LUZ COMO LA FLOR PROMETIDA HISPAVOX
7	8	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION/SONY
8	NEW	ROXETTE GREATEST HITS HISPAVOX
9	10	MARIAH CAREY DAYDREAM COLUMBIA/SONY
10	7	QUEEN MADE IN NEAVEN EMI/ODEON

Hits Of The World is compiled at Billboard/London by Bob Macdonald and Alison Smith. Contact 171-323-6686, fax 171-323-2314/2316.

'New' indicates first entry or re-entry into chart shown.

HITS OF THE WORLD
CONTINUED

EUROCHART HOT 100 — MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	**GANGSTA'S PARADISE** COOLIO FEATURING L.V MCA
2	2	**JESUS TO A CHILD** GEORGE MICHAEL VIRGIN
3	3	**EARTH SONG** MICHAEL JACKSON EPIC
4	4	**MISSING** EVERYTHING BUT THE GIRL BLANCO Y NEGRO
5	8	**SPACEMAN** BABYLON ZOO EMI
6	5	**GOLDENEYE** TINA TURNER PARLOPHONE
7	7	**I GOT 5 ON IT** LUNIZ VIRGIN
8	6	**ONE SWEET DAY** MARIAH CAREY & BOYZ II MEN COLUMBIA
9	NEW	**WONDERWALL** OASIS CREATION
10	9	**BEAUTIFUL LIFE** ACE OF BASE MEGA
		ALBUMS
1	4	**OASIS** (WHAT'S THE STORY) MORNING GLORY? CREATION
2	2	**ENYA** THE MEMORY OF TREES WEA
3	1	**QUEEN** MADE IN HEAVEN PARLOPHONE
4	3	**MADONNA** SOMETHING TO REMEMBER WARNER/SIRE
5	5	**MICHAEL JACKSON** HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
6	8	**ELTON JOHN** LOVE SONGS ROCKET/MERCURY
7	8	**MARIAH CAREY** DAYDREAM COLUMBIA
8	9	**COOLIO** GANGSTA'S PARADISE TOMMY BOY
9	7	**ACE OF BASE** THE BRIDGE MEGA
10	10	**CELINE DION** D'EUX EPIC/COLUMBIA

IRELAND (IFPI Ireland)

THIS WEEK	LAST WEEK	SINGLES
1	1	**SPACEMAN** BABYLON ZOO EMI
2	2	**JESUS TO A CHILD** GEORGE MICHAEL VIRGIN
3	NEW	**GANGSTA'S PARADISE** COOLIO FEATURING L.V TOMMY BOY/MCA
4	4	**MISSING** EVERYTHING BUT THE GIRL BLANCO Y NEGRO
5	5	**WONDERWALL** OASIS CREATION
6	3	**EARTH SONG** MICHAEL JACKSON EPIC
7	6	**FATHER AND SON** BOYZONE POLYDOR
8	10	**AN ANGEL** KELLY FAMILY EMI
9	NEW	**CREEP** TLC LAFACE/ARISTA
10	NEW	**WORLD OF GOOO** SAW DOCTORS SHAMTOWN
		ALBUMS
1	1	**OASIS** (WHAT'S THE STORY) MORNING GLORY? CREATION
2	2	**THIN LIZZY** WILD ONE—THE VERY BEST OF . . . MERCURY
3	3	**CORRS** FORGIVEN, NOT FORGOTTEN LAVA/ATLANTIC
4	NEW	**TORI AMOS** [illegible]
5	4	**PULP** DIFFERENT CLASS ISLAND
6	8	**ROBSON & JEROME** ROBSON & JEROME RCA
7	NEW	**CHARLIE LANDSBOROUGH** WHAT COLOUR IS THE WIND RITZ
8	7	**BOYZONE** SAID AND DONE POLYDOR
9	5	**MICHAEL JACKSON** HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
10	9	**OASIS** DEFINITELY MAYBE CREATION

BELGIUM

THIS WEEK	LAST WEEK	SINGLES
1	1	**GANGSTA'S PARADISE** COOLIO FEATURING L.V. MCA
2	3	**MISSING** EVERYTHING BUT THE GIRL WARNER
3	2	**JESUS TO A CHILD** GEORGE MICHAEL VIRGIN
4	5	**EARTH SONG** MICHAEL JACKSON EPIC
5	4	**MISS SARAJEVO** PASSENGERS ISLAND
6	NEW	**POCAHONTAS—UNE LEGENDE INDIENNE** NATIVE SONY
7	6	**GOLDENEYE** TINA TURNER EMI
8	9	**ONE SWEET DAY** MARIAH CAREY & BOYZ II MEN COLUMBIA
9	NEW	**SPACEMAN** BABYLON ZOO EMI
10	10	**WONDERWALL** OASIS SONY
		ALBUMS
1	1	**CELINE DION** D'EUX COLUMBIA
2	2	**DANIEL BALAVOINE** BALAVOINE BARCLAY
3	3	**MYLENE FARMER** ANAMORPHOSEE POLYGRAM
4	4	**OASIS** (WHAT'S THE STORY) MORNING GLORY? SONY
5	8	**FLORENT PAGNY** BIENVENUE CHEZ MOI MERCURY
6	NEW	**ENYA** THE MEMORY OF TREES WARNER
7	NEW	**JOHN LENNON** 15TH ANNIVERSARY THE COLLECTION EMI
8	NEW	**QUEEN** MADE IN HEAVEN EMI
9	7	**MARIAH CAREY** DAYDREAM COLUMBIA
10	9	**SMASHING PUMPKINS** MELLON COLLIE AND THE INFINITE SADNESS VIRGIN

AUSTRIA (Austrian IFPI/Austrian Top 30)

THIS WEEK	LAST WEEK	SINGLES
1	1	**GANGSTA'S PARADISE** COOLIO FEATURING L.V. MCA
2	3	**KNOCKIN'** DOUBLE VISION ECHO ZYX
3	2	**EARTH SONG** MICHAEL JACKSON SONY
4	4	**ALLRIGHT** OOUBLE VISION ECHO ZYX
5	5	**WHERE THE WILD ROSES GROW** NICK CAVE & KYLIE MINOGUE ECHO ZYX
6	6	**I GOT 5 ON IT** LUNIZ EMI/VIRGIN
7	7	**GOLDENEYE** TINA TURNER EMI
8	8	**ANYWHERE IS** ENYA WARNER
9	9	**YOU'LL SEE** MAOONNA WARNER
10	10	**INSIDE OUT** CULTURE BEAT SONY
		ALBUMS
1	2	**MAOONNA** SOMETHING TO REMEMBER WARNER
2	4	**MICHAEL JACKSON** HISTORY PAST, PRESENT ANO FUTURE—BOOK I SONY
3	3	**ENYA** THE MEMORY OF TREES WARNER
4	1	**QUEEN** MADE IN HEAVEN EMI
5	6	**CLAUDIA JUNG** SEHNSUCHT EMI
6	5	**ELTON JOHN** LOVE SONGS POLYGRAM
7	8	**DIE SCHLUMPFE** MEGAPARTY VOL.2 EMI
8	NEW	**COOLIO** GANGSTA'S PARADISE WARNER
9	7	**KELLY FAMILY** OVER THE HUMP EMI
10	9	**SOUNDTRACK** DANGEROUS MINDS MCA

DENMARK (IFPI/Nielsen Marketing Research)

THIS WEEK	LAST WEEK	SINGLES
1	7	**SPACEMAN** BABYLON ZOO EMI
2	2	**GANGSTA'S PARADISE** COOLIO FEATURING L.V MCA
3	1	**MISSING** EVERYTHING BUT THE GIRL WARNER
4	4	**JESUS TO A CHILD** GEORGE MICHAEL EMI
5	3	**BABY BOY** ME & MY EMI
6	5	**EARTH SONG** MICHAEL JACKSON SONY
7	6	**ONE SWEET DAY** MARIAH CAREY & BOYZ II MEN SONY
8	NEW	**MY BOY LOLLIPOP** TEQUILA FEATURING TANJA MARIA PLADECOMPAGNIET
9	10	**GOLDENEYE** TINA TURNER EMI
10	NEW	**THUNOER** EAST 17 POLYGRAM
		ALBUMS
1	1	**SMOLFERNE** SMOLPEHITS VOL.1 EMI
2	2	**MICHAEL JACKSON** HISTORY PAST, PRESENT AND FUTURE—BOOK 1 SONY
3	NEW	**SAVAGE ROSE** BLACK ANGEL MEGA
4	8	**OSTKYST HUSTLERS** VERDENS LENGSTE TOG PLADECOMPAGNIET
5	4	**OASIS** (WHAT'S THE STORY) MORNING GLORY? SONY
6	7	**CAROLINE HENDERSON** CINEMATAZTIC BMG
7	8	**MADONNA** SOMETHING TO REMEMBER WARNER
8	5	**MICHAEL LEARNS TO ROCK** PLAYED ON PEPPER EMI
9	NEW	**JOHNNY MADSEN** GREATEST PLADECOMPAGNIET
10	NEW	**ENYA** THE MEMORY OF TREES WARNER

NORWAY (Verdens Gang Norway)

THIS WEEK	LAST WEEK	SINGLES
1	1	**SPACEMAN** BABYLON ZOO EMI
2	3	**GANGSTA'S PARADISE** COOLIO FEATURING L.V. MCA
3	NEW	**SLAVER AV SOLEN** SEIGEN SONY
4	2	**JESUS TO A CNILD** GEORGE MICHAEL EMI
5	6	**WONOERWALL** OASIS SONY
6	4	**DET VACKRASTE** CECILIA VENNERSTEN ARCADE
7	5	**EARTH SONG** MICHAEL JACKSON SONY
8	NEW	**I WISH** SKEE-LO MEGA
9	NEW	**FATHER AND SON** BOYZONE POLYGRAM
10	7	**OO YOU REALLY WANT ME** ROSYN SHOW RESPECT
		ALBUMS
1	1	**HANNE BOEL** BEST OF EMI
2	4	**CECILIA VENNERSTEN** CECILIA VENNERSTEN ARCADE
3	NEW	**JORN HOEL** SOULSVILLE WARNER
4	2	**BJORN EIDSVAG** LANDET LENGERBAK NORSK/BMG
5	9	**OASIS** (WHAT'S THE STORY) MORNING GLORY? SONY
6	8	**FREE THE SPIRIT** PAN PIPE MOODS TWO POLYGRAM
7	10	**IDDE SCHULTZ** IDDE SCHULTZ MCA
8	3	**QUEEN** MADE IN HEAVEN EMI
9	NEW	**ELIZABETH ANDREASSON** BETTANS BESTE POLYGRAM
10	6	**ENYA** THE MEMORY OF TREES WARNER

PORTUGAL

THIS WEEK	LAST WEEK	SINGLES
1	1	**OELFINS** O CAMINHO DA FELICIDADE ARIOLA
2	2	**ENRIQUE IGLESIAS** ENRIQUE IGLESIAS HOME/BAT
3	5	**XUTOS & PONTAPES** XUTOS AO VIVO ANTENA 3 POLYDOR
4	7	**ELTON JOHN** LOVE SONGS MERCURY
5	3	**ROXETTE** DON'T BORE US—GET TO THE CHORUS! EMI
6	NEW	**JOE DASSIN** LE MEILLEUR DE JOE DASSIN COLUMBIA
7	4	**QUEEN** MADE IN HEAVEN PARLOPHONE
8	6	**MADONNA** SOMETHING TO REMEMBER WARNER
9	NEW	**CELINE DION** D'EUX COLUMBIA
10	10	**SERGIO GODINNO** NOITES PASSADAS EMI

HONG KONG (IFPI Hong Kong Group)

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	**AMANDA LEE** I LIVE FOR MYSELF ROCK
2	1	**SANOY LAM** FEELING PERFECT ROCK
3	2	**EMIL CNAU** WHOLLY ROCK
4	4	**CASS PHANG** OUTSIOE THE WINOOW EMI
5	5	**FAYE WONG** OI-DAR CINEPOLY
6	8	**JACKY CNEUNG** HITS IN THESE THREE YEARS POLYGRAM
7	3	**ANDY LAU** A BIRD SEARCHING FOR LOVE MUSIC IMPACT
8	6	**AARON KWOK** MEMORANDUM WARNER
9	10	**HARLEM YU** HARLEM NIGHT CLUB SONY
10	7	**ANTHONY WONG** LATER THE BETTER GO EAST

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

BELGIUM: Anyone seeking a definition of the term "experimental pop" could find no better example than the music of **Evil Superstars**. The five-member group, which comes from a village near Antwerp, combines just about everything needed to create a sound that is uniquely its own on its debut album, "Love Is O.K." (A&M), set for release Feb. 19. The band started three years ago and first claimed serious attention in 1994, when it was touted as the "strongest and most gifted band" in a competition organized by a leading music magazine. A self-produced debut EP, "Hairfacts," introduced the Belgian record-buying public to one of the most original sounds in Europe: a combination of grunge and **Zappa**-esque weirdness that is the brainchild of singer/songwriter **Mauro Pawlowski**. And when the band supported fellow Belgian innovators **dEUS** on a tour of the U.K., industry interest was further aroused. Now A&M has signed Evil Superstars for two albums with an option for another four, a commitment that suggests that the marketing of the band will go far beyond the norm for a typical Belgian act. The album is preceded by the release of a single, "Satan Is In My Ass," one of the group's most notorious live songs. With its sudden changes of mood and tempo—from firestorm guitar to tinkling, vaudeville piano to a striding, jazz-swing chorus—and a lyric that has nothing to do with donkeys, the song may prove to be an acquired taste. But with such a distinctive and ingenious sound, it is only a matter of time before the band's loyal core of fans expands dramatically, turning Evil Superstars into real superstars. **MARC MAES**

AUSTRALIA: What is it about Adelaide trio **Mark Of Cain** that has made **Henry Rollins** such a huge fan? Is it the group's fascination with all things military, to the point that the members sport GI haircuts and organize themselves with the kind of discipline more associated with a militia than with a pop group? Is it that leader/guitarist **John Scott**, who served in the Gulf during Operation Desert Storm in 1990, writes lyrics about death, alienation, and loneliness that are hammered home with such stark brutality that some radio stations refuse to program the group's material? Is it that critics use such terms as "combat rock" and "blitzkrieg" to describe the intensity of its shows? Or simply that the song "Pointman," about people who constantly put their beliefs on the line, could have been written about Rollins himself? Whatever the reason, after the band supported Rollins on an Australian tour, he volunteered his services as producer of Mark Of Cain's latest album. "It was almost like a dream come true," Scott says. "His first album is one of my all-time favorite records." The result is the hard-hitting "Ill At Ease" (rooArt), which topped the alternative chart here before crossing over to the pop chart. Rollins is now overseeing the release of the band's back catalog, including "Battlesick" (1989) and "Unclaimed Prize" (1991), in North America and Europe on his own 2.13.61 label, while rooArt is currently negotiating a major U.S. release for "Ill At Ease." **CHRISTIE ELIEZER**

BALKAN REGION: The political climate in this war-torn region appears to be changing, and music is playing its part in encouraging a slow thaw in the relations between warring factions. Serbian singer **Djordje Balasevic** was for many years the top writer of sentimental love songs in the former Yugoslavia. In 1991, at the start of the war, he refused his call-up papers for the army and became even more popular, especially in the newly formed states that emerged after the break-up of the federal republic. Today, he is the only musician who has received invitations to perform in all six nations of the former Yugoslavia, even visiting the politically sensitive cities of Zagreb, Croatia, and Sarajevo, Bosnia. His recent concerts in Macedonia and Slovenia were triumphs, and it is significant that most of the audience at his show in Ljubljana, Slovenia, came from neighboring Croatia. There are even plans for the Zagreb-based label Croatie Records to release his latest album, "At The End." If it appears, it will be the first recording by a Serbian act to be issued in Croatia since the outbreak of the war. Meanwhile, Balasevic's popularity in Serbia has reached new peaks. All 25,000 tickets for seven recent shows sold out in just two days, with scalpers charging as much as $70 per ticket, which was 10 times their face value and roughly half the average monthly wage. The people of Belgrade, who are used to queuing for petrol, bread, and milk, could at least take comfort from the fact that their wait for tickets was rewarded with some pleasure. **PETAR JANJATOVIC**

NEW ZEALAND: After a spell in the wilderness following the break-up of **the Chills** midway through an American tour in 1992, it's all starting to happen again for **Martin Phillipps** (Global Music Pulse, Dec 17, 1994). In a series of club gigs billed as **Martin Phillipps & the Chills**, the singer/songwriter from Dunedin unveiled a new lineup and previewed material from his album "Sunburnt" (Flying Nun), scheduled for release in March. Following a frenzied bout of writing, Phillipps recorded the album last summer in London (during unusually hot weather; hence, the title). It was produced by **Craig Leon** and features **Dave Gregory** (keyboards) and **Dave Mattacks** (drums) of U.K. band **XTC**. The album is trailed by a lovely single called "Come Home," a sentiment dear to Phillipps' heart. **GRAHAM REID**

ROMANIA: **The Philharmonic Orchestra Of Oradea** gave an intriguing performance in its hometown under the banner "The Philharmonic For Peace." Inspired, no doubt, by its recent brush with Western pop culture when it accompanied **Rod Stewart** at his concerts here, the Orchestra presented a program comprising compositions by **John Lennon, David Gilmour,** and **Bob Dylan**. The event was such a success that the orchestra is planning a concert featuring the music of **Nirvana**. **OCTAVIAN URSULESCU**

Duke Plants 'Woods,' MNW Cuts Licenses At MIDEM

HOME & ABROAD™

by Thom Duffy

IN A YEAR that marks the 30th anniversaries of MIDEM, the international music industry conference in Cannes, and the Montreux (Switzerland) Jazz Festival, it was appropriate that the artistic links between the two events were acknowledged last month with a performance at MIDEM by Warner Bros. jazz veteran **George Duke.**

Duke most recently climbed the Top Contemporary Jazz Albums chart in 1995 with "Illusions," which also scaled the Top R&B Albums chart and The Billboard 200. But his latest work, "Muir Woods Suite," which was released in the U.S. Feb. 6, is a progressive classical composition recorded live at the Montreux Jazz Festival in 1993. Not surprisingly, among Duke's fans is Montreux founder **Claude Nobs.**

"He invited George to showcase this work at MIDEM," says **Jeff Levenson,** VP of jazz at Warner Bros. in New York. "The first time it got a public performance was at Montreux."

"Muir Woods Suite" extends a rich international tradition. The combination of European symphonic music and American jazz has been a goal of such composers as **George Gershwin** and **Duke Ellington.** Duke produced, composed, and arranged "Muir Woods Suite" and performed it on piano at Montreux accompanied by **L'Orchestre National De Lille** and a stellar roster of sidemen, including **Stanley Clarke** on bass, **Chester Thompson** on drums, and **Paulinho DaCosta** on percussion.

With a long career as a composer, bandleader, producer, and arranger, Duke may be best known as a commercially successful artist in the contemporary jazz genre. But, as Levenson notes, "He enjoys a lot of respect from the traditional side." The release of "Muir Woods Suite" is certain to extend that respect further.

ACTIVE SWEDISH indie MNW returned from MIDEM with a flurry of new deals, reports international manager **John Cloud.** MNW act **Plastico**—which previously had been picked up by edel for Europe—is now licensed to edel for North America, Israel, and South Africa. The MNW Dance label will be released by L.G. Media in Korea. MNW's alternative pop label Dolores has been licensed by Pony Canyon for markets in Southeast Asia. And Pro DJ in Australia has struck a deal to license several of MNW's varied labels, with plans to add staff to promote the Swedish repertoire Down Under.

PJ HARVEY has been enjoying critical raves on both sides of the Atlantic for her album "To Bring You My Love," as reflected in nominations for the Grammy Awards and the Brit Awards. At home in Britain, **Harvey** has been nominated in the Brit Awards for best female solo artist and best album by a British artist. In the U.S., she has received Grammy nominations in the categories of best female rock performance and best alternative music performance. The Brits will be presented in London on Feb. 19; the Grammys in Los Angeles on Feb. 28.

GREEN DAY concerts at convention centers in Bangkok, Thailand, Jan. 30 and Jakarta, Indonesia, Feb. 2 were the scene of disturbances by overflow crowds that ran amok, smashing doors and pulling up seats. Authorities at the MBK Convention Center in Bangkok pledged to ban future rock shows at that venue, and officials in Jakarta say alternative rock concerts will be banned from the country. **Green Day** has been on a promotion tour of the Asia-Pacific region, which continues with a nine-day sweep through Australia and New Zealand.

BORDER CROSSINGS: American acts on promotional visits to the U.K. have found a new outlet for TV exposure on "The White Room," launched on Channel Four in Britain during 1995 by Initial Film & Television, and now in its second season. With a more pop-oriented bent than the acclaimed "Later With Jools Holland" on BBC 2, "The White Room" is drawing a steady flow of international bookings, including **Smashing Pumpkins, Little Richard, Rocket From The Crypt, the Beach Boys,** and **Lou Reed . . . The Mutton Birds** lead singer/songwriter **Don McGlashan** won a top songwriting award in his native New Zealand in 1994 for "Anchor Me," a track from the band's "Nature" album that is set for release as a U.K. single this month on Virgin Records. The single has been remixed by **David Bascombe,** known for his recent work with **the Lightning Seeds, Erasure,** and **the Human League . . .** Exposure on MTV Europe of its single "Jerusalem" has given a boost to the Hungarian rock quintet **Sexepil,** which is signed to the Warner Music affiliate in Hungary. The band's debut album, "Sugar For The Soul," comes out this month in the U.K. on EastWest.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their home markets. Information may be sent to Thom Duffy Billboard, 23 Ridgmont St., London, WC1E 7AH, or faxed to 44-171-323-2316.

Reggae Cowboys Corral Audience

Debut Set Focuses On Blacks In Wild West

■ BY LARRY LeBLANC

REGGAE COWBOYS

TORONTO—Bird Bellony, leader of the Reggae Cowboys, figures that executives at multinational labels based in Canada might not be too impressed with his five-member group or its reggae/country/blues-flavored debut album, "Tell The Truth."

With an 1850s photograph of African-American roper and broncorider Nat Love (aka Deadeye Dick) on the cover, the album features songs about black gunfighters and cowboys of the old West. The album was independently released Nov. 24, 1995, on the band's Tumbleweed Records.

"We chose not to look for a deal with a major Canadian record company because black music, particularly reggae, is dead in Canada," says Bellony, who goes by the name Stone Ranger in the group.

Reggae in Canada has not evolved much from the late '60s and early '70s, when such acts as Jimmy Cliff, Bob Marley & the Wailers, Toots & the Maytals, Burning Spear, and Third World were widely popular, while such Canadian-based acts as Jackie Mitoo, Joe Issacs, Ishan People, Ernie Smith's Roots Revival, Leroy Sibbles, Carlene Davis, Fabienne Miranda, and Messenjah struggled to find an audience.

Conditions allowing a stronger presence for reggae music in Canada should have blossomed in the '80s, when the government ended restrictive regulations that had effectively shut out many minorities.

According to Statistics Canada, 90% of immigrants entering Canada in 1961 were from Europe. Today, following an influx of people from the Caribbean, Southeast Asia, and the Philippines, the European total has dropped to less than 25%.

Canadian-based labels and mainstream radio, however, tend to ignore Canada's diverse and changing ethnic mix, and such reggae-based Canadian acts as Carla Marshall, Lazo, Fujahtive, Revolution, Kali & Dub, Nana McLean, Erroll Blackwood, and Inspector Lenny have little national recognition.

"I'd never exclude signing any type of artist or band," says Kim Cooke, VP of A&R at Warner Music Canada. "We've [signed reggae acts] Messenjah and Sattalites and only had modest success. I don't know if the right [reggae] act has yet surfaced in Canada that can transcend some of the built-in barriers, like lack of radio airplay, in marketing to the mass market."

"We're a mainstream radio station so we play real pop crossover reggae—like UB40, Maxi Priest, Sattalites, and Ziggy Marley—which fit our sound," says Wayne Webster, music director of AC CKFM Toronto. "We're not looking for [hardcore] reggae for our playlist. We do have a two-hour reggae show on Sunday night called 'Reggae Plus' with Lee Marshall hosting, which plays what the reggae fans would expect to hear."

Bellony says he can't understand why reggae doesn't have a better foothold in Canada. "Go to the clubs, and they're packed, meaning people like the music," he says.

Daniel Caudeiron, founder and coordinator of the Cheer Music Pool here, argues that Canadian baby boomers who fell in love with such reggae pioneers as Bob Marley, Burning Spear, and Third World in the '70s are still partial to the genre's earlier sound.

"However, no major labels here want to sell reggae or sign reggae bands," Caudeiron says. "If there was a reggae-minded indie here, like Shanachie Records or RAS Records [in the U.S.], they could sell 5,000-10,000 units of a record in Canada, and occasionally break through in the marketplace—like Heartbeat Records has [done] with Michael Rose in the United States."

Bellony says that while label executives in Canada might like what a reggae-flavored act is doing, it's preferable for that act to release its music on an indie. "I set up my own record company and produced the record myself. We had 1,000 copies pressed, and we've sold about 300 copies locally. Most of the CDs have been used for promotion."

Recorded at Number Nine Sound and Exit Music Productions in Toronto, "Tell The Truth" was recorded over a three-month period last winter. "We didn't work on it every day," says Bellony, the band's singer/guitarist/songwriter. "It was six-hour sessions here and there. Any time I could get some studio time, we worked. We raised the production costs of $10,000 from gigs."

Bellony says that the band wrote the album within the first four months of working together. "It came together really fast," he says. "Everybody writes, but I do most of the writing."

The Reggae Cowboys' lineup reflects Canada's varied ethnic mix. Members hail originally from Jamaica, Antigua, and Dominica. Besides Bellony, the band consists of rhythm guitarist/songwriter/poet Aljernon Delano Rabess (aka Click Master Sync), bassist Roy Clarke (aka Gulley), keyboardist Richard Brooks (aka Marsball), and drummer Donovan Stines (aka Bounty Don).

The Reggae Cowboys' name came from Bellony's reading about the role of African-Americans in settling the West in the 1800s. "One in seven cowboys was Afro-American," Bellony says. "Nat Love was a rodeo champion, and Alberta's John Ware was one of the best-known ranchers in Canada. Bill Pickett actually invented the sport of bull-dogging."

"Tell The Truth" is not the first reggae album to use Wild West metaphors. The Upsetters' 1969 hit single, "Return Of Django," was one of the first to make the connection.

Bellony admits that he had some difficulty at first in convincing the other band members to accept the group's name. "Some of the guys said no because they thought people would think it'd be a flake," he says. "So I told them about the black cowboys and what the name stood for. We decided to go with the name, and I wrote the songs around the [cowboy] concept. The concept was pure and true and straight from the heart."

Even though the band members first balked at the name, Bellony says, public response was positive from the beginning. "Strangely, the name has done so much for the band," says Bellony.

The Reggae Cowboys had their first gig last winter at the Jasmin Club (now the Velvet Underground), and the band promoted the show with street posters. "The place was packed," says Bellony.

Its diverse sound has enabled the band to perform outside the circuit of Toronto club that feature Caribbean-styled entertainment. Bellony acknowledges that if the group had restricted its music to reggae, the response would have been limiting.

"No one would bave even listened," Bellony says. "We'd just have been a reggae band playing at [Toronto club] the Bamboo once in a while. What we do is a hybrid of different styles, so we've been able to play venues that don't usually book reggae music."

Among the mainstream clubs that the band has played, according to Bellony, are Ultra Sound, the Horseshoe, and El Mocombo. "We've been getting people who say, 'We don't like reggae, but you guys are great.' About 75% of our audience is from the white community, so far but when the black reggae purists come around, the real hardcore guys, they'll be dancing in the aisles. They love what we're doing."

Growing Pains Discussed At CBA

Christian Music Growth Not Mirrored At Retail

■ BY PATRICIA BATES

NASHVILLE—Retailers and distributors say the expansion of Christian retail has not kept up with the explosive growth in Christian music and the proliferation of new artists in the genre.

Many merchants claim that they can't carry all the catalog titles. And while major chains and independents are adding live performances and coffeehouses, smaller retailers say they can make room for extra CDs, tapes, and videos only in their gift departments.

This was one of the principal concerns of the 1,385 retailers who converged here Jan. 23-27 for the third annual Christian Booksellers Assn. Expo '96.

In adding to discussing such issues as expansion, pricing, and marketing, the assembled Christian labels and their distributors forged relationships with their accounts, showcased their acts, and sold product as well.

A record 5,127 registrants came to CBA Expo '96. The trade floor at the Opryland Hotel was increased by 21%, as 218 manufacturers and suppliers leased 539 booths, selling everything from clothing to computerized software. For CBA Expo '97, to be held Jan. 28-Feb. 1 at the Nashville Convention Center, there's a list of 41 firms waiting for booth space.

"Our stores are voting for CBA Expo with their attendance, which is a 7-to-1 ratio to exhibitors," says Bill Anderson, president/CEO of CBA. "We want to keep pacing the annual growth of the CBA Expo, so it will find its own 'natural' size.

"When they come to CBA Expo in January, [store] owners have had time to take inventory after Christmas, so they know what product lines they need to restock," Anderson continues.

In April, the owners usually send music buyers to the Gospel Music Assn.'s Christian Music & Video Retailers convention in Nashville for contemporary Christian artist showcases, label presentations, and workshops.

Expo '96 marked the first formal cooperation between the CBA and CMVR, whose interests are now converging with the growth of Christian music.

"We don't want the CBA Expo to be in direct competition with CMVR," says Anderson. The 18 acts—from Larnelle Harris to Lisa Bevill—at the Expo '96 were there to entertain, while CMVR does more educating about titles and tours, he says. Several Expo '96 performers—such as Michael Card—are also authors of Christian books or have their own worldwide ministries.

In the last five years, CBA says, the number of Christian superstores has tripled, largely due to the growth in Christian music. Reflecting that growth, CMVR was founded in 1991. This winter, it appointed a more consumer-driven CMVR Task Force. The first meeting was Jan. 22 at CBA Expo '96, in which issues such as CD release dates were addressed.

"We're very excited about the relationship-building opportunities that the CMVR Task Force affords to both suppliers and Christian retailers," says Bruce Koblish, GMA president, who is on the task force with Anderson.

Relationship-building was also a key element for the labels, distributors, and accounts that attended the CBA Expo.

Chordant Distribution Group saw a "lot of medium and smaller accounts here, because they're getting ready for our February and March releases by the Newsboys, Twila Paris, Steve Green, and Audio Adrenaline," says Stephen W. Griffin, president of the Nashville operation. "We still think our back catalog isn't where it could be right now. It's a shift we have to manage through, but we understand why when you realize that GMA had 90 candidates for new-artist nominations this year."

This year's 27th annual GMA Dove Awards show will be April 25 at the Grand Ole Opry House here.

At Expo '96, Warner Christian Distribution premiered a video by the Brooklyn Tabernacle Choir, which is on its major Christian label, Warner Alliance. WCD was founded in August 1995, and its initial two releases—by Jonathan Pierce and Whiteheart—were shipped Oct. 10, 1995. Before that, Warner Alliance was distributed by Chordant Distribution Group.

"I'm convinced that music breaks regionally," says Melinda Scruggs Gales, WCD VP/GM, Nashville. "We're still signing on major accounts, so this was really our first opportunity to come to the CBA Expo with our reps."

WCD offered a restocking program from Jan. 2 to Feb. 6. Discounts are on pricing rather than quantity, which WCD thinks will mean fewer returns. The mainstream distributors operate under that system, but the Christian distributors historically have not, says Scruggs Gales, who was a liaison to Geffen Records and other labels while she was at Reunion Records.

Brentwood Music had a 25% sales gain at CBA Expo '95 over 1994, says Don Noes, the label's VP of sales and marketing, Nashville. "When CBA went from five regional trade shows in the U.S. to one in Nashville during 1993, we did almost as much business—and with fewer travel expenses—than all of them together.

"We can't think of a better CBA Expo location than Nashville, since studies say that over 50% of Christian music stores are within a 12-hour drive of here," says Noes. "The CBA Expo accomplishes several objectives for us, though the chains have already ordered about six to eight weeks beforehand when they get here. We designed our booth to look like storefront windows, so they can see how we theme."

For Nashville's Eddie Crook Co., "this is the most important trade show we go to each year, because we have about 50 full-time Southern gospel acts, such as Carroll Roberson," says Bob Patterson, who handles retail sales. "We did five times more business at CBA Expo '95 than at the international convention last year." He was promoting four indepen-

(Continued on page 76)

Las Vegas Superstore's Initial Results A WOW!

■ BY EILEEN FITZPATRICK

LOS ANGELES—Although some retailers are reporting losses, filing for bankruptcy, and trying to recover from a disappointing holiday season, WOW! The Multimedia Superstore appears to be a silver lining amid the storm clouds.

Opened six months ago in Las Vegas, the flagship superstore, which combines a Good Guys and Tower Records/Video/Books under one roof, has had more than 500,000 visits and is performing well ahead of both retailers' expectations, according to its operators.

The store's results have bolstered both retailers' confidence to the point where they are planning to open a second WOW! store in Long Beach, Calif., this fall, according to Tower president Russ Solomon.

"In terms of sales, it's one of our top volume stores," says Good Guys president/CEO Bob Gunst. "We're very pleased, and it's doing substantially better than a typical new store."

Early results from WOW! should come as welcome news to the Good Guys, which just reported a 22% decline in its first-quarter net profit. Net earnings for the quarter, which ended Dec. 31, for the 70-store chain based in Brisbane, Calif., were $6.7 million, down from $8.6 million a year ago.

Good Guys' sales for the period were up 9% to $306.7 million, with comparable-store sales declining 6%.

Both retailers keep their sales tallies for the 60,000-square-foot WOW! store separate, but split 50/50 on overhead costs such as building maintenance and utilities. The store also houses a Pasqua coffee bar, which operates as an independent entity (Billboard, Aug. 19, 1995).

Solomon says the Tower side is generating about twice the amount of business of an average Tower store. In fact, WOW! is actually cannibalizing sales from another Tower store in Las Vegas, Solomon says.

"I'm not surprised that happened," he says, "because WOW! is a better store and probably more convenient to people who used to shop at the other location."

He says the same thing happens when Tower opens a new unit in a city in which it already has a store.

A reason for the strong sales at WOW! may be the fact that the Tower portion is three times larger than an average Tower store. However, WOW! carries less inventory than a major-market store.

The inventory mix includes 110,000 CDs, 20,000 audiocassettes, 17,000 sell-through videos, 3,500 rentals, 2,500 CD-ROMs, books, magazines, and a smattering of MiniDiscs.

Solomon says video and CD-ROM sales account for 24% of Tower's revenues at WOW!, compared to 15% at a regular Tower store.

Book sales are 10% higher on average than in other Tower stores, he adds. CD and audiocassette sales remain consistent with other Tower stores.

Inventory levels on the Good Guys side, however, are higher than in its average stores. Corporate communications manager Keith Foxe says large selection has been a key to WOW!'s success. "In our other stores many of the customers are first-time buyers," Foxe says. "At WOW! the customers want more accessories."

As an example, he says customers are looking to WOW! as a place to upgrade their audio, video, and computer systems.

In addition, Foxe says, the store is benefiting from "browser" traffic filtering over from Tower. "We didn't get that kind of customer before," he says. "And it's good for us, because it allows us to show off our best products."

Solomon says both retailers are enjoying the symbiotic relationship.

(Continued on page 76)

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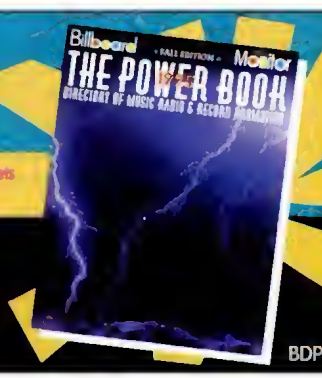

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Lyle's Place Rocks Victoria As Indie Store, Proponent Of Local Scene

■ BY PATRICIA BATES

VICTORIA, Britisb Columbia—Lyle's Place is a well-patronized neighborhood music store, where Victorians just drop in (to buy, say, the latest David Bowie CD), hang out (to find a vintage Rush album), and come back often (to trade LPs or purchase yet another Kurt Cobain poster).

But Rod Lyle, who owns the Yatea Street store with his wife, Janice, says, "In 17 years here, this is the first time I've really seen a decrease in my income, so I think it may be somewhat recessionary for us. The number of fans 'just looking' each week is below what we did in 1994. The traffic that does spend averages $12 Canadian [approximately $8.75] a head."

Lyle's Place is one of the oldest of eight record shops in a two-block area, but it now has to be more competitive in terms of pop and rock than it used to. Over the years, music stores moving into the area have included A & B Sound (a national chain), Endangered Species (an independent for jazz and blues), Temple

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Sound (an independent for ambient and techno dance), and Sweet Thunder (an independent for modern jazz, R&B, and blues).

"I can't think of any other industry that [virtually] gives away new releases, so we have to be aware of price here," says Lyle. "We've always felt that our strength, though, is in our selection and customer service."

Lyle's Place offers 20,000 titlea, of which 80%-85% are CDs, 15%-20% are cassettes, and less than 5% are vinyl (which, because of the markup, is the most profitable configuration, says Lyle). He owns a second Lyle's Place in suburban Langford, outside Victoria.

"In 1994, we were about 15% ahead for the year," he says. "We were up 20% alone from August to September, when athletes were in town for the international Commonwealth Games."

Lyle's Place was "the hit of the camp for [the athletes], because they liked to exercise to the tapes they bought here for their Sony Walkmans," Lyle explains. "The longer the Games went on, the more we grossed. They'd go back and talk about what we had to the other sports teams."

The Australian and New Zealand teams frequented Lyle's Place, he says, because "prices in Victoria seemed lower for them. A CD is normally $12.99 Canadian [approximately $9.45], but it is at least double that on their continent."

The average Lyle's Place consumer is male, 17-26 years old, and from a middle-class working family. Most attend the University of Victoria or have jobs in tourism or with the government. (Victoria is the capital of British Columbia.)

"Most of the demand for an artist here comes from the Seattle underground rock stations," says Lyle. "For instance, Alanis Morissette is a native of Canada, but Victorians asked for the CD after listening to U.S. airplay."

Canadian acts make up only 20% of the music found at Lyle's Place. However, Canadian content law mandates that radio stations play four Canadian songs each hour.

At Lyle's Place late last year, the top Canadian bands and their albums were Pressure Cooker, "Contents Under Pressure"; Dayglo Abortions, "Littleman In The Canoe"; Out Of Nowhere, "Off The Floor"; and the Vinaigrettes, "Atta Boy Girl." Other Canadian groups represented at the store include Goat Boy, Hudson Mack, M. Blanket, and the Man With The Yellow Hat, and there are various artist compilations, such as "Rocktoria 7" and "Full Dynamic Range."

Lyle's prices are based on the marketplace and the quantities that can be obtained as an independent. "I keep my hands on the pricing all the time here, and my manager, Steve Johnson, goes through the new release sheets at the other store."

The EMI and MCA companies are "very encouraging for small business owners in Canada," says Michael Krahn,

(Continued on page 76)

Lyle's Place is an independent music store on Yates Street in Victoria, British Columbia. (Photo: Patricia Bates)

EXECUTIVE TURNTABLE

HOME VIDEO. **Karen Bell** is appointed director of sales for Wellspring Media in New York. She was special markets manager for Republic Home Video.

Brisn Brown is named VP of sales for New Yorker Video in New York. He was VP of sales for Fox Lorber.

ENTER*ACTIVE. **Winifred B. Wechsler** is appointed senior VP of Disney.com in Burbank, Calif. She was senior VP of new business development at the Disney Channel.

BMG Interactive Entertainment in New York promotes **Kevin Younce** to VP of finance and administration. He was director of finance and administration.

Ardent Media in Memphis appoints **Nick Gutfreund** VP of business development. He was a producer for Cabin Fever Entertainment.

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Ralph Giuffre is appointed executive VP of marketing and licensing at Humongous Entertainment in Woodinville, Calif. He was VP of marketing for Time Warner Interactive.

RETAIL. **Henry Bebrowsky** is named director of advertising for Dise Jockey Music Stores in Owensboro, Ky. He was owner/president of Acorn Promotions.

RELATED FIELDS. **Don Davidson** is appointed president of Information Communications in Baltimore. He was senior VP.

Don Hatton is elected vice chairman of the International Vocational Training Organization's technical committee and appointed to the IVTO executive committee. He is VP of the product services department at the Consumer Electronics Manufacturers Assn.

newsline...

BLOCKBUSTER MUSIC and Sears, Roebuck and Co. have signed a deal in which Blockbuster will operate music departments as a test in three Sears stores in Tampa, Fla. The music sections are scheduled to open in April. Located adjacent to Sears' Brand Central consumer electronics departments, the music areas will feature CDs, audiotapes, videotapes, and accessories in a 2,000-square-foot space. Listening stations will allow customers to sample any CD before buying. Sears sells music in 78 of its 810 stores. Handleman is its rackjobber.

METROMEDIA INTERNATIONAL has agreed to acquire the Samuel Goldwyn Co., a film and television production firm that has been struggling financially, in a stock swap valued at about $115 million. The final terms of the deal are contingent on Metromedia's stock price. Company founder Samuel Goldwyn will remain as chairman/CEO of the newly merged company. The Goldwyn Co. recently terminated a tentative agreement to sell its film library to PolyGram. Metromedia also owns Orion Pictures and has signed a merger agreement to acquire music distributor Alliance Entertainment.

SENSORMATIC ELECTRONICS says that the British Assn. of Record Dealers has decided to designate the company's acousto-magnetic electronic article surveillance anti-theft technology as the industry standard for loss prevention. BARD recommends that music companies place tags on CDs and other entertainment products at the manufacturing level. BARD's counterpart in the U.S., the National Assn. of Recording Merchandisers, also endorses Sensormatic's anti-theft technology.

Sensormatic

READER'S DIGEST ASSN. reports that revenues from books, music, and video increased 7% to $592.9 million in the second fiscal quarter, which ended Dec. 31, from the same period the year before. But operating profit declined, the company says, primarily due to "lower performance in Europe." For the six months that ended Dec. 31, revenues from books, music, and video rose 5% to $1.1 billion. Because of weak overall results, the Pleasantville, N.Y.-based company will take a $225 million third-quarter charge to cover restructuring expenses, which include severance costs associated with layoffs.

UNIVERSAL PICTURES says it has formed a three-year, first-look production deal with Parkway Productions, the movie production company owned by actress/director Penny Marshall. Marshall is producing and directing "The Preacher's Wife," which stars Whitney Houston and Denzel Washington. Her past films include "Jumpin' Jack Flash," "Awakenings," "A League Of Their Own," and "Renaissance Man."

NARM says it has expanded its slate of educational seminars for its annual convention March 22-25 at the Sheraton Washington Hotel in Washington, D.C. A total of 15 seminars will deal with aspects of the following broad topics: advertising and marketing, business management and strategies, consumer trends and research, entertainment merchandising, personal and professional development, and technology.

MACROVISION, developer of anti-copying encoding devices for videocassettes, says that MCA/Universal Home Video has extended a copy protection license with the company and will continue to use the encoder on rental and sell-through titles this year. Macrovision claims that "back to back" copying of videos (from one VCR to another) amounts to annual losses of more than $250 million in rental and sell-through video revenues.

MONTEREY HOME VIDEO says that "Dead Ahead," its video release of a concert at New York's Radio City Music Hall by the Grateful Dead, has been certified gold by the Recording Industry Assn. of America. The Agoura Hills, Calif.-based firm says it has shipped nearly 100,000 units of the 114-minute, $24.95 list price video since it was released in August. (The RIAA awards gold certification to music videos for 50,000 units sold).

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MAURICE JARRE, composer of the score for the film "A Walk In The Clouds," won the Golden Globe Award for best original score at the awards ceremony last month in Los Angeles. Milan Records, which is distributed by BMG, released the soundtrack album. The film waa released by 20th Century Fox.

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More Trans World Closings; Following Money In NRM Deal

RETAIL TRACK
by Ed Christman

TRANS WORLD ENTERTAINMENT has announced that it will close 150 stores over the next two years as part of its ongoing restructuring. The planned closings are in addition to the 180 stores shuttered in 1995.

As a result of the planned closings, Trans World will take a restructuring charge of $35 million in the fourth quarter of its fiscal year, which ended Feb. 3. Of that charge, $17 million is a noncash write-off of related store assets, while the remainder is for a reserve that will be set up to cover expenses as they are incurred.

The charge, after income taxes, will reduce fourth-quarter profits by $23 million, or $2.38 per share. Prior to the write-off, the company was projecting fourth-quarter income of $1.25-$1.40 per share, so overall, it expects to report a net loss of $0.98-$1.13 per share for the quarter.

Due to the restructuring charge, Trans World is in technical default of certain financial covenants in its senior credit facilities. Trans World has already obtained a waiver and is in negotiations to restructure the terms of the loans.

As reported in Retail Track two weeks ago (Billboard, Jan. 27), Trans World has been involved with its creditors in an out-of-court restructuring of its balance sheet since the first quarter of 1995. According to sources familiar with those negotiations, the latest store-closing announcement is no surprise to its lenders, and the restructuring of the terms of the loan to accommodate the current technical defaults should be merely a formality.

Trans World chairman/CEO **Bob Higgins** declined to comment on those negotiationa except to say, "What we are doing is very positive for our company. We are closing our underperforming stores."

Trans World still has a strong balance sheet and will have approximately $100 million in equity after the charge, Higgins adds. The current round of closings should leave the chain with approximately 400 outlets.

ANYONE WHO reads this space regularly knows that Retail Track has been following very closely the Wherehouse Entertainment saga. Two weeks ago I reported elsewhere in Billboard that National Record Mart has made an $80 million bid to buy Wherehouse Entertainment.

Since National Record Mart emerged as the main suitor for the financially troubled chain, I have been confounded in my efforts to determine the identity of the backer that would supply NRM with the financing to pull off the deal. As already noted, NRM chairman **Bill Teitelbaum** is known as a savvy player in the byways (not to mention the back ways) of Wall Street, but his chain is not considered to have the financial wherewithal to complete the Wherehouse acquisition.

For the last month, Retail Track has been hearing that Metromedia and/or Alliance Entertainment would supply the financial clout to pull off the deal. (Metromedia has agreed to acquire Alliance in a stock swap, which is scheduled to be completed in May.)

While Alliance ultimately may play some role in whatever deal Teitelbaum puts together, it probably won't be as an equity player or lender, according to knowledgeable sources. More likely, if Teitelbaum manages to strike some kind of deal that appeases the creditors and bankruptcy court, his first step would be to close some of Wherehouse's 295 stores. If that occurs, Alliance would probably be willing to buy the excess inventory with the right kind of deal.

Also, the Wherehouse stores that remain in operation are a long way from Carnegie, Pa., where NRM is based. Suppose Alliance agrees to take over distribution for Wherehouse and, maybe even some NRM stores, in exchange for a fee.

Or suppose Teitelbaum convinces Alliance to pay some money on the front end in exchange for a distribution contract that would guarantee a steady income over the next three or four years.

Retail Track speculates that these two scenarios could generate millions of dollars, but even in a best-case situation, Teitelbaum still would fall short of the cash needed to complete a Wherehouse acquisition, which is why I am still searching for the name of the undisclosed financial backer.

OUT OF COURT: Kemp Mill Music, which last April filed for protection under Chapter 11 of the U.S. bankruptcy laws, is almost through the legal maze and about to emerge from bankruptcy.

The Beltsville, Md.-based merchant has funded its reorganization plan with $2.25 million for disbursement to creditors and has passed the muster on other requirements; the creditors have approved the plan; the court has confirmed the merchant's actions; and now the chain is in the midst of a monthlong period during which dissatisfied parties can appeal. If that period elapses without an appeal, funds will be disbursed to creditors one month later.

IN SESSION: Speaking of bankruptcies, Record Giant filed for Chapter 11 protection in the U.S. Bankruptcy Court of the Northern District of New York and District of Vermont Court in Albany, N.Y., Jan. 17. In the filing, the Amsterdam, N.Y.-based chain listed assets of $738,000 and liabilities of $869,000, according to **Bruce Hyman**, CEO of the chain. One of the reasons for the filing, according to Hyman, was to close unprofitable stores. The chain now has seven stores, after closing four stores during the fourth quarter. Hyman says the chain doesn't anticipate closing any more stores.

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Though he's certainly earned the vacation time, Mickey isn't about to rest in 1996 – he's already brought together his favorite tunes for a brand-new release, ***Mickey's Favorites Sing-Along.*** Mickey, Minnie, Goofy, Donald, and Pluto come together for sing-along, clap-along fun with this deluxe, 22-page full-color songbook that builds reading and vocabulary skills while the 12 classic children's songs on audio cassette get kids' toes tapping.

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Distribs Hit By Returns Flood

DECLARATIONS OF INDEPENDENTS™

by Chris Morris

CHAIN REACTION COMING? In January, distributors contacted by Declarations of Independents told a tale of remarkable consistency from company to company: Records were flooding back to wholesalers in what appeared to be unprecedented numbers.

The wave of returns certainly wasn't unexpected: A grim Christmas selling season, coupled with an epidemic of instability at retsilers ranging from conventional chains to big-box operations, combined to push static inventory out the stores' doors.

We'll hazard a guess and voice a belief that the massive returns won't have a fatal impact on distributors. Indie wholesalers enjoyed a fat 1995 overall, cornering a share of the marketplace that placed indies second only to WEA in terms of cumulative share. Also, the events during the last four years, which saw great consolidation on the distribution front, have left the landscape less populated, generally stronger, and more cash-rich.

However, most retailers hinted darkly that the industry's fourth-quarter blues could translate into a somber 1996 for a number of independent labels. The returns now sitting on distributors' docks will likely rebound back to the imprints, and labels with tenuous cash-flow situations could be fatally affected by the situation.

It's an alarming but very real possibility, and one that already has distributors contemplating not-too-distant history for comparisons. One veteran wholesaler recalls the dsrkness that enveloped the business more than 15 years ago and says, "This could be 1979 all over again."

HIGHER CONCEPTS: It seemed altogether appropriate that mega-agency ICM was throwing a party at Hollywood, Calif.'s Viper Room prior to the Jan. 31 sets by two acts on Cambridge, Mass., indie Upstart Records. For both **the Upper Crust** and **Los Straitjackets** can be described in terms best utilized at agents' movie pitch meetings, where scripts and concepts are boiled down into catch phrases.

The Upper Crust may be best described as "AC/DC meets **Louis XIV**." The band members dressed up in full French fop finery, complete with powdered wigs, makeup, and beauty marks; their gilded amplifiers were topped with candelabra and a small suit of armor. The tunes were in keeping with the pose: Aping **Marie Antoinette,** the quartet kicked off its set with the hard-riffing "Let Them Eat Rock" and followed up with such ear-busting odes to upper-class immorality as "Old Money" and "Cream Of The Crust." Among the milords in the band, we spied one **Lord Bendover,** who bore a striking resemblance to **Nat Freedberg** of Boston's **Titanics** and the similarly high-concept, devil-worshiping **Satanics.** Nah, couldn't be.

Los Straitjackets could be defined as "surf music meets *lucha libre*." The four members of the group took the stage in ornate masks similar to the ones worn by Mexican wrestling/action-movie heroes. (Behind a couple of those masks were capable guitarists **Eddie Angel** and former **Raybeats** member **Danny Amis.**) The group whacked the audience's heads into the turnbuckles with such crunchy **Dick Dale**- and **Link Wray**-styled originals as the primitive "Caveman" and soothed the savage breast with such subdued covers as **Santo & Johnny's** "Sleep Walk." The utterly rockin' combo was celebrating the wrap-up of its second Upstart album, "Viva Los Straitjackets!," due in April. We second that titular emotion.

The Viper Room show, which found Upstart mavens **Glenn Dicker** and **Jake Guralnick** (who double as Rounder Records employees) in attendance, was the most fun we've had in front of a costumed band since **Kiss** retired its war paint.

FLAG WAVING: Most listeners think of the banjo as an instrument more appropriate for the bluegrass picking favored by **Ralph Stanley** or **Earl Scruggs.** But **Alison Brown** is continuing to point the instrument in a new direction on her fourth Vanguard Records album, "Quartet."

Taking a page from banjo pathfinder **Béla Fleck,** Brown—who put in three years with bluegrass phenom **Alison Krauss' Union Station**—eschews trad bluegrass for a style that brews pop, Latin, and jazz sounds in delicious fashion. In her picking, Brown also avoids the percussive attack most players favor for a light, understated approach.

"The main focus of banjo [is] the driving right hand," Brown says. "I found that I wss playing probably harder than I should to get the best tone out of the instrument, and when I switched to playing in this context—especially because I'm playing with a pickup and a mike on the banjo—[I found] you don't really need to lay into the instrument to get the right kind of sound out of it. In fact, it sounds better if you relax your right hand and go for a mellower sound."

Brown says that the group sound on "Quartet," which pairs her in the front line with jazz-skewed pianist **John R. Burr,** is largely inspired by "late '50s/early '60s mellower post-bebop jazz." She adds, "From the point I joined **Michelle Shocked's** band [in 1992], and even to some extent before that, I've listened to a lot of different kinds of music, and lately we've been listening to a lot of **Cannonball Adderley** and [pianist] **Bill Evans.**"

Brown's one-of-a-kind musical format has been accepted at triple-A and jazz/AC radio. She says, "Béla Fleck's made tremendous inroads on helping the banjo gain broader acceptance and widening people's perspectives about the instrument, and that's definitely made it easier for me."

Brown has her hand in other musical matters as well: She operates the Nashville-based label Compass Records with her quartet's bassist, **Garry West.** With six releases to its credit so far, the company will issue an album by Fleck's bassist, **Victor Wooten,** on Feb. 20; Brown expects to issue 8-12 Compass albums this year.

Brown is better prepared than some artists/entrepreneurs to run her own

(Continued on next page)

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LYLE'S PLACE ROCKS VICTORIA AS INDIE STORE, PROPONENT OF LOCAL SCENE

(Continued from page 72)

a sales associate at the Yates Street shop. "They send us items regularly."

Other major suppliers would rather deal with the mass merchants, says Lyle. "We'd like to go through them all directly, but we don't always get to do that today. We order a few pieces through A & B Sound," says Lyle. "But we don't get the promotional posters and product that an A&B Sound does now. If we do, it's one month or two months later, and we almost have to beg them to market to us, despite the fact that we may be the largest of about 10 independent stores in Victoria."

"Sometimes reps will do inventories for the chains, but not for us," Lyle adds. "We write our own orders. When the new release on David Bowie became available, we got 10 of them, for instance." Bowie has a wide audience in Canada, and everyone wants that CD as soon as possible, he says.

"We have about 20 distributors we work with altogether, of which four are majors," says Lyle. "Of those, WEA is one not taking audiocassettes back anymore. Tapes aren't dying out; they are being killed, I think, by the industry," says Lyle. "I can't always send product back anyway, because of a 7% restocking fee."

"Years ago, suppliers claimed that no one wanted vinyl anymore, and that's the same with cassettes," says Krahn. "We've been ordering them one way for years, and we don't ask for more if we don't sell *x* amount in a year."

Management and staff at Lyle's Place include, from left, Colleen McMurray, assistant manager, Yates Street store; Jamie Fulton, manager, Yates Street store; Rod Lyle, owner of two Lyle's Place stores; and Steve Johnson, manager, Goldstream Street store in Langford, British Columbia. (Photo: Patricia Bates)

Lyle's Place might get precise data with point-of-sale software, but Janice Lyle, a computer programmer, says it isn't fast enough. Rod Lyle adds, "We also think we have special needs. For instance, prices can go up and down like the stock market on used LPs."

"There's nothing like a SoundScan in Canada—something that accurate for me," says Lyle. "Meanwhile, distributors keep changing their returns policies, so sometimes we do feel like we are at the mercy of them. We don't always get official notice of what they are going to do soon enough for us."

So he relies on his 12-member staff. "My Yates Street manager, Jamie Fulton's, forte is metal and alternative, and his associate Michael Krahn's is pop and dance," says Lyle. "Country is 1% or less of our sales, though Shania Twain is an exception. There is a Christian bookstore in Victoria, and we refer to them."

To thwart shoplifters, says Lyle, "all our CD flip bins are empty. Our regulars know this is how we've displayed them for years. We don't give them the CD until they get to the counter." Lyle recalls seeing a thief in action on TV and says, "It scared me that he could take hundreds of CDs in a day. I've never forgotten that."

"There's an advantage to our system—you can open the plastic and read the liner notes, just like you can see on an LP," says Lyle. "All the tapes are locked in a cabinet at the front."

T-shirts are on flat racks and hangers, and employees assist with sizes. The shirts cost $19 or $24 Canadian (approximately $13.80 and $17.50). "Canadian merchandisers carry fewer American styles, because they don't have the licensing rights," he says. "We'd have too many import costs if we ordered in America."

Lyle's Place began as a comic book store and gradually moved to rock'n'roll. "I was a musician," says Lyle. "I finally sold my piano for $1,100 at an auction to get the [startup] money." Lyle's mascot, an orange and turquoise astronaut, looks like a character from "The Jetsons." He's on signs at the entrance and in all the store's advertising.

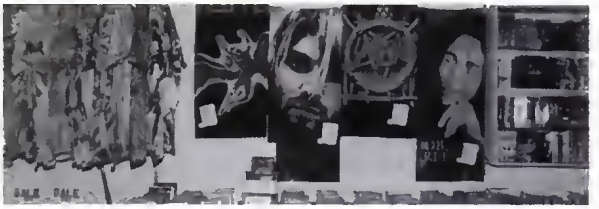
A few years ago, Lyle would have looked mostly to Victoria's nightclubs to see new artists. Today, club owners use as much "canned" as live music, says Lyle.

"Face it, we do our ordering today because of what audiences see on video and not necessarily in clubs anyway," says Lyle. "We have MuchMusic in Canada, the 24-hour rock channel, which is our counterpart to MTV in America."

The project Rocktoria was begun about eight years ago so that area bands could showcase. It was started by rock radio station CKKQ (the Q) Victoria. "We sell about 100-150 copies of the CD annually," says Lyle, adding that 1,500 units are manufactured each year.

The groups also get airplay on the station. "We want groups who are serious about the music industry," says Dave Farough, music director and assistant PD at CKKQ, which is owned by OK Radio Group. "This is how they can get recognition and their original songs in the hands of producers. We start soliciting tapes in January and February, and the CD masters are done by March.

"We've started on Rocktoria 8. It's a confidence builder for the four local bands who get on the album. They must be from Vancouver Island, and they get three cuts each, and they keep all rights to all their music."



Lyle's Place in Victoria, British Columbia, sells a variety of merchandise besides music, including videos and posters, especially of Seattle grunge icons such as Kurt Cobain. (Photo: Patricia Bates)

INDEPENDENTS

(Continued from preceding page)

business: She holds an MBA from the University of California, Los Angeles. "I'm not sure if it's a benefit or a curse," she says of the business degree, "because all the stuff that ends up on my desk is spreadsheet-oriented, which fortunately or unfortunately I learned how to do."

Brown will drop the paperwork in March for two weeks of dates on the East Coast, which will be followed in April by some West Coast appearances. Befitting her unusual style, she says, "we're trying to get into some rooms that are more traditional jazz rooms."

LAS VEGAS SUPERSTORE'S RESULTS A WOW

(Continued from page 71)

"Consumers aren't inclined to make a hardware and software purchase at the same time," he says. "But if you've got a kid in there buying some CDs, eventually he's going to want to buy a boombox, and he's probably going to come back because he's seen the boombox at WOW!"

Solomon and Gunst agree that maintaining separate staffs to manage the Tower and Good Guys sections of the superstore has worked well. "There hasn't been a single issue raised between the two staffs," says Gunst. "It's run so smoothly, it's scary."

Solomon says the store managers were instructed to run the store free of corporate meddling. "We said, 'Solve your own problems,' " he says. "And they must be doing that, because we haven't heard one thing from them."

Foxe says the store is in the process of evaluating its name recognition among consumers. The process is the first step in developing WOW! as a brand name.

In order to beef up WOW!'s awareness level, it will hold a Grammy promotion about two weeks prior to the Feb. 28 awards show. As part of the promotion, the store's giant slot machine will award Grammy-nominated albums as prizes, and two lucky WOW! customers will win a free trip to the show in Los Angeles. The contest will be promoted in the Good Guys weekend circular and on modern rock radio station KEDG (the Edge) Las Vegas.

The in-store Grammy promotion will be followed by a Sony PlayStation competition in March.

Gunst and Solomon say opening a string of WOW! stores isn't in the plan. One will open this year, and another two may open over the next two years, Solomon says.

Future stores will remain within the Good Guys' four-state area of California, Nevada, Washington, and Oregon in order to be within the chain's distribution network.

"The both of us would like to see more WOW! openings, but the problem is where to put them," says Solomon. "It's not a vacant market out there."

GROWING PAINS DISCUSSED AT CBA

(Continued from page 71)

dent labels—Cedar Hill, Morning Star, Harvest, and Cimmaron.

Marketing opportunities were also presented to the accounts by enterprising labels.

Boxed sets with promotional add-ons were plentiful, from Integrity Music's "PraiseWalk" exercise tapes with a waist pack to Brentwood Music's "The Love He Gave Us" with Lindt chocolate truffles for Valentine's Day and its "Lullabyes" with a baby rattle for Mother's Day. In this industry, "bookstores can usually make returns on music, but not on gifts. [Gifts are] how all of us can get more market share," says F.G. Baldwin, VP of trade for Integrity Music, Mobile, Ala.

Expo '96 also saw ethnic market exhibitors such as CalZion Producciones, a Hispanic label that grosses $1.3 million a year in the U.S. "Spanish praise and worship music is hot now, especially in New York, Florida, Texas, and California," says Victor J. Cardenas, VP and director of marketing at the Houston office.

There was an abundance of music at the Expo, with concerts by GLAD (Light Records), Larnelle Harris (Benson Music Group), the Nelons (Chapel Music Group), Code Of Ethics (ForeFront Communications), Aaron Jeoffrey (Star Song Communications), and Lisa Bevill (Sparrow Communications), all brought in by Chordant Distribution Group.

Also appearing were Tuesday's Child (Benson Music Group), the Palmetto State Quartet (through Eddie Crook Co. and Morningstar Records), Dana Key (Chordant Distribution Group/ForeFront Communications), Christ Church Choir (through Ingram Book Co.), Alicia Williamson (Integrity Music), Anointed (Myrrh Records/Word Records & Music), Jars Of Clay (Brentwood Music/Essential Records), Cheri Keaggy (Chordant Distribution Group/Sparrow Communications), Paul Overstreet (Integrity Music), Sierra (Chordant Distribution Group/Star Song Communications), Greg Long (Myrrh Records/Word Records & Music), and Sam Levine (Brentwood Music).

The week concluded with the CBA Celebration Luncheon (Jan. 27), in which 11 "stores of the region" were so named by their peers.

They were the Rock Christian Bookhouse, Wantagh, N.Y.; Provident Bookstore, Lancaster, Pa.; Christian Supply Center, Muncie, Ind.; the Wellspring Christian Book Center, Louisville, Ky.; Living Vine, Columbia, S.C.; Christian Book & Gift Shoppe, Olathe, Kan.; the Bible Lighthouse, Sterling, Colo.; Sonshine Book & Gift Shop, Lake Jackson, Texas; Sonlight Books, Sheboygan, Wis.; Tri City Bible Bookstore, Kennewick, Wash.; and Lighthouse Bible Book Store, Dublin, Calif.

They are now finalists for CBA's store of the year, which will be announced during the CBA International Convention July 13-18 at the Anaheim (Calif.) Convention Center.

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Top Pop Catalog Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		★ ★ NO. 1 ★ ★		
1	1	BEASTIE BOYS ▲ DEF JAM 52733 (ISLAND IT 98 EQ 11.98)	LICENSED TO ILL 14 weeks at No. 1	165
2	2	ENYA ▲[1] REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	220
3	3	BOB MARLEY AND THE WAILERS ▲[3] TUFF GONG 846210/ISLAND (10.98/17.98)	LEGEND	234
4	9	PINK FLOYD ▲[13] CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	245
5	4	SOUNDTRACK ▲[4] POLYDOR [illegible]/A&M (9.98/16.98)	GREASE	64
6	6	JIMMY BUFFETT ▲[4] MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	241
7	8	CAROLE KING ▲[15] COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	60
8	15	SMASHING PUMPKINS ▲[4] VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	11
9	14	ENYA REPRISE 45681/WARNER BROS. (10.98/16.98)	THE CELTS	26
10	5	THE BEATLES ▲[6] CAPITOL 46446* (10.98/16.98)	ABBEY ROAD	91
11	11	NINE INCH NAILS ▲[2] TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	122
12	10	PINK FLOYD ▲[10] COLUMBIA 36185* (15.98 EQ/31.98)	THE WALL	248
13	12	JOURNEY ▲[9] COLUMBIA 44243 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	243
14	7	THE BEATLES ▲[8] CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	125
15	13	JIMI HENDRIX ▲ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	37
16	20	CREEDENCE CLEARWATER REVIVAL ▲[4] FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	147
17	17	VAN MORRISON ▲[4] POLYDOR 841 [illegible]/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	33
18	19	ELTON JOHN ▲[13] [illegible]/ISLAND (7.98/11.98)	GREATEST HITS	230
19	16	THE BEATLES ▲[4] CAPITOL 97039* (15.98/31.98)	1967-197D	57
20	18	JAMES TAYLOR ▲[3] WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	240
21	22	BOYZ II MEN ▲[3] MOTOWN 530231 (10.98/16.98)	COOLEYHIGHHARMONY	62
22	29	STEVE MILLER BAND ▲[6] CAPITOL 4610[illegible] (7.98/11.98)	GREATEST HITS 1974-78	237
23	26	METALLICA ▲[4] ELEKTRA [illegible] EEG (9.98/15.98)	...AND JUSTICE FOR ALL	228
24	24	THE DOORS ▲[3] ELEKTRA [illegible] EEG (12.98/19.98)	THE BEST OF THE DOORS	227
25	31	ERIC CLAPTON ▲[7] POLYDOR 8[illegible]/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	237
26	30	JANIS JOPLIN ▲[7] COLUMBIA [illegible] (9.98 EQ/9.98)	GREATEST HITS	192
27	21	THE BEATLES ▲[4] CAPITOL 46443* (14.98/26.98)	THE BEATLES	39
28	23	THE BEATLES ▲[5] CAPITOL 97046* (15.98/31.98)	1962-1966	44
29	25	MADONNA ▲[5] SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	42
30	36	EAGLES ▲[12] ELEKTRA [illegible] EEG (10.98/15.98)	GREATEST HITS 1971-1975	241
31	27	PATSY CLINE ▲[3] MCA 12* (7.98/12.98)	GREATEST HITS	228
32	32	AC/DC ▲[12] ATLANTIC 82418/AG (10.98/15.98)	BACK IN BLACK	135
33	33	SOUNDTRACK ▲[15] ARISTA 18[illegible]* (10.98/15.98)	THE BODYGUARD	5
34	28	THE BEATLES ▲[4] CAPITOL 46440* (10.98/15.98)	RUBBER SOUL	14
35	35	U2 ▲[10] ISLAND 842298* (10.98/17.98)	THE JOSHUA TREE	194
36	34	THE BEATLES ▲[4] CAPITOL 4806[illegible]* (9.98/15.98)	MAGICAL MYSTERY TOUR	12
37	46	METALLICA ▲[3] ELEKTRA 60[illegible] EEG (9.98/15.98)	MASTER OF PUPPETS	214
38	—	MARVIN GAYE MOTOWN [illegible] (7.98/11.98)	EVERY GREAT MOTOWN HIT	23
39	40	LYNYRD SKYNYRD ▲ MCA 42549 (7.98/12.98)	BEST-SKYNYRD'S INNYRDS	104
40	41	MEAT LOAF ▲[12] CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	209
41	—	EAGLES ▲[14] ELEKTRA [illegible] EEG (7.98/11.98)	HOTEL CALIFORNIA	140
42	42	ALICE IN CHAINS ▲[3] COLUMBIA 52[illegible] (10.98 EQ/15.98)	DIRT	10
43	47	GRATEFUL DEAD ▲[3] WARNER BROS. 2701 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	132
44	37	THE BEATLES ▲[4] CAPITOL 46441* (10.98/15.98)	REVOLVER	13
45	43	LED ZEPPELIN ▲[9] ATLANTIC 8[illegible]/AG (10.98/15.98)	LED ZEPPELIN IV	206
46	44	METALLICA ▲[3] MI[illegible]FORCE 6[illegible] EEG (9.98/13.98)	RIDE THE LIGHTNING	217
47	—	MARIAH CAREY ▲[2] COLUMBIA 45202* (10.98 EQ/16.98)	MARIAH CAREY	25
48	—	GUNS N' ROSES ▲[11] GEFFEN 24148 (10.98/15.98)	APPETITE FOR DESTRUCTION	161
49	38	BETTE MIDLER ● ATLANTIC 4225[illegible]/AG (10.98/16.98)	EXPERIENCE THE DIVINE: GREATEST HITS	4
50	39	FLEETWOOD MAC ▲[3] WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	200

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ■ indicates past or present Heatseeker title. ©1996, Billboard/BPI Communications, and SoundScan, Inc.

BMG Sales Confab A Hit

BMG Distribution gathered its troops for its sales convention Jan. 8-13 in New Orleans. More than 800 people attended the confab, including the company's national and field staff and executives from the 23 labels it distributes. During the day, attendees listened to product presentations and attended sales meetings. At night, the convention slipped into party mode, with artist showcases and the Zig Zag room fueling the fun.

The RCA Records Label Group product presentation provided an opportunity for senior management and artists to exchange thoughts. Pictured in the top row, from left, are Monti Lueftner, president of Monti Media; Pete Jones, president of BMG Distribution; BNA recording artist Lorrie Morgan; Joe Galante, chairman of RCA Records Label Group Nashville; and Rudi Gassner, president/CEO of BMG Entertainment International. In the front row, from left, are RLG recording artist Ray Vega, Roberta Morales of BNA recording act Sister Morales, BNA recording artist Mindy McCready, Lisa Morales of Sister Morales, and RLG recording artist Jon Randall.

Michael Dornemann, left, chairman/CEO of BMG Entertainment, and Pete Jones, president of BMG Distribution, share grand-marshal responsibilities as they lead the 500-person BMG Mardi Gras parade through the French Quarter.

The House of Blues was the perfect backdrop for the BMG Victor Japan staff to corral Arista Nashville recording act BlackHawk and talk country music.

Zoo president Lou Meglia and his staff present BMG Distribution branch managers and national staff with plaques commemorating gold certification by the Recording Industry Assn. of America of Matthew Sweet's "Girlfriend" and "100% Fun" albums.

The BMG Distribution video staff gets into the swing of the convention. Pictured in the top row, from left, are Bruce Leivenberg, West Coast regional sales representative; Yvonne Paoletti, VP of national video sales; Debra Murrey, national video accounts manager; Eli Mares, national video sales assistant; and Barry Gordon, national video sales manager. In the bottom row, from left, are Steve Bulzoni, national manager of video distribution; Haroid Komisar, East Coast regional sales rep; and Chris Stidman, Midwest regional sales rep.

The convention served as a great vehicle for the BMG Distribution singles sales staff to celebrate landing the top single distribution market share, as determined by SoundScan.

LaFace/Arista recording artist Toni Braxton stopped by the convention at the end of the Arista product presentation to thank the troops for their support. Pictured, from left, are Roy Lott, executive VP/GM of Arista; Rudi Gassner, president/CEO of BMG Entertainment international; Pete Jones, president of BMG Distribution; Braxton; Kenny "Babyface" Edmonds, co-president of LaFace; Antonio "L.A." Reid, co-president of LaFace; Clive Davis, president of Arista; and Monti Lueftner, president of Monti Media.

At the awards ceremony, BMG Distribution's New York branch manager Dickie Zwim presents branch sales assistant Jarrett Nolan with a "light bulb" award.

LaFace/Arista recording artist Toni Braxton is caught in midstep on the dancefloor at the Zig Zag room, the private bar that BMG Distribution sets up at its conventions.

Black History Gets Modern Presentation

■ BY DOUGLAS REECE

LOS ANGELES—Several major companies are celebrating February's Black History Month in cyberspace by developing permanent places on the Internet's World Wide Web for content that documents the heritage of African-Americans. Other Web sites are integrating content geared toward black "net surfers" to commemorate the annual event.

On Feb. 1, BMG and Microsoft introduced plans for ambitious online and interactive projects.

Microsoft is teaming with cable channel Black Entertainment Television to produce interactive TV and CD-ROM products that will appeal to the black community. The still-unnamed multimedia venture, which is equally owned by both parties, will be managed from BET headquarters in Washington, D.C.

Sandy Thomas, business development manager for the strategic partnerships division at Microsoft, says, "This is a wonderful opportunity to leverage different Microsoft brands and formats to deliver content through existing Microsoft distribution channels, whether it be through the Microsoft Network [MSN], standard CD-ROMs at retail stores, or whatever channels are appropriate for the particular product."

BMG's Web site "Peeps Republic."

'BET NETWORK' SITE

Though details are sketchy, the initial phase of the project will concentrate on the establishment of a "BET Network" site.

Says Thomas, "We want people to know that all they have to do is come to BET Network and they are going to find out everything. It is going to be a central information repository for African-American culture and issues and trends.

"I don't think that yet exists," she adds. "What is out there is scattered shots of content. But what hasn't happened is the aggregation of all this content. If you really want to grow a community, there needs to be face and character to it, as well as a set standard of quality."

Thomas says the new site will utilize all of BET's television properties, as well as relevant content and services from third parties.

"Some of the best sites come from new talent, and we want to create a home for African-American new talent and notable business services, much the way BET has created a home for African-American entertainers in our culture," says Thomas.

The BET site will open with a cityscape filled with neon signs that link to a number of areas, including BET on Jazz (music), BET Networks (news), and BET shop (merchandise).

Working in conjunction with NBC and BET, Microsoft has dedicated an area of its MSN online service to the celebration of Black History Month.

Throughout February, "Songs And Stories: MSN Celebrates Black History Month" features online chat rooms with a wide range of influential black producers and acts, including Babyface, Quincy Jones, Seal, and TLC. BET on-air personalities, including Ed Gordon and Bob Johnson, will also host chat rooms.

"Songs And Stories" will also contain editorial content on black politicians, scientists, writers, and visionaries.

According to Thomas, this collaboration is somewhat of an icebreaker for BET and Microsoft, as approximately 90% of the editorial material for "Songs And Stories" will come directly from BET-owned magazines Merge and YSB.

BMG LAUNCHES 'PEEPS REPUBLIC'

Another major commitment to the black Internet audience is being developed by BMG Entertainment, which debuted its inaugural Web site, "Peeps Republic" (http://www.-peeps.com), Feb. 1.

Billing the site as "an interactive celebration of black music and culture," BMG will initially use the area to highlight nine of its black hip-hop, pop, and R&B artists per month.

At launch, some of the artists that were featured in the site included TLC, the Notorious B.I.G., and Etta James.

Editorial content for "Peeps Republic" will be provided via Sister2Sister magazine, VIBE Online, Net Noir, Bailey Broadcasting Services, and other content providers.

Mame McCutchin, manager of Internet and online services at BMG, says that the site was modeled after traditional music outlets.

"We looked into how consumers react to labels and label content, and the truth is, they really don't. They react to the artist, so we decided to mimic what you have with record stores and radio stations. Peeps is a genre-based site, but in and around it you have neighborhoods of genres, including R&B, rap, hip-hop, pop, and classic soul and blues."

In addition, the "Peeps Republic" Web site directs consumers to an 800 number for the Fulfillment Plus distribution service to purchase music by the artists showcased in the site.

Kevin Conroy, senior VP of marketing for BMG, says that the site is designed more as a vehicle for exposing and promoting artists than for selling music.

"Certainly, we want consumers to have the opportunity to purchase an album if they are so inclined, but the sales element is not the primary purpose of the site. The emphasis is on marketing and to create unique exposure, as well as promotion for the artists and their music."

BMG plans to support traditional retailers by offering special coupons for music discounts at retail to those who investigate the site and those who E-mail.

Executives at BMG say that "Peeps Republic" is the first in a series of genre-specific music sites.

"Ultimately, what we will have is a series of pages," says Conroy, "all of which will be linked at various entry points through genre-based sights."

Conroy adds that music, home video, and interactive product, as well as related merchandise, will eventually have stand-alone presences on the Internet under the umbrella of a BMG corporate site.

SONY ROCKS THE VOTE

In the spirit of the electoral year, Sony Music has adapted and added a variety of content to its Web site to engage users in black voter-related issues and to encourage black youth to go to the polls.

In its observance of Black History Month, Sony initiated two projects, the Sony Music Black College Tour and "Sign Up. Don't Give Up" (Billboard, Feb. 3).

The tour, which ran Feb. 1-3, featured Sony artists, including the Fugees and Groove Theory, visiting and performing at various colleges. In addition, Sony executives participated in panel discussions at those schools that dealt with black issues in the music industry.

The latter project is the label's 1996 voter-registration initiative. "Sign Up. Don't Give Up. Sony Music Supports Black Future" is based at the Sony Music Web page (http://www.sony.com) and will offer voter information, artist endorsements, and music samples.

Sony was also involved in Black History Month via SW Networks' Feb. 8 "Rap The Vote" Internet chat, which was hosted by a wide array of musicians, music executives, and politicians.

Among those involved were Russell Simmons, Heavy D., Veronica Webb, and Mario Cuomo.

Roxy Myzel, producer of SW Networks' syndicated radio program "Street Heat," has been involved with the network's voter campaign since it began in October 1995.

Sony Music's "Sign Up. Don't Give Up" Web page.

She cites recent politically charged college tours by such acts as Naughty By Nature, Onyx, Redman, Method Man, and Erick Sermon as examples of how the rap community has mobilized to help promote political awareness among urban youth.

"Why not use the help of artists?" Myzel says. "The fact is that out of 22 million African-Americans, there are still 8 million who have not registered to vote."

Former New York governor Cuomo concurs. "It is one of the problems that [people] have generally left politics to the politicians," he says. "In the end, you discover that this is a system that punishes aloofness. The people who don't show up lose. Poor people don't vote. The kids don't vote, and they get beat up for it."

The Web site, which was included in the "24 Hours In Cyberspace" photojournal project (Billboard, Feb. 10), is located at http//www.-swnetworks.com.

Cyberian Rhapsody. Narada new age pianist Devid Lanz recently joined Slash and artists from Soundgarden, Screaming Trees, Queensryche, and Alice In Chains for "Cyberian Rhapsody," e concert that was cybercast on the Internet. Pictured at the Paramount Theatre in Seattle, from left, are Soundgarden's Matt Cameron, Lanz's son Michael, Slash, and Lanz.

Grammy Awards From Backstage

APPLE NETCASTS THE GRAMMYS: Apple Computer will present live, interactive coverage of the 38th annual Grammy Awards on the Internet Feb. 28.

"We believe that this will be the largest Internet music event yet," says Duncan Kennedy, manager of Apple Music Group, who emphasizes that more than 1 billion people watch the Grammys' worldwide telecasts.

The QuickTime Live! event, which can be accessed at http://grammy.apple.com, will feature live multimedia broadcasts of behind-the-scenes artist chats, performances, and images using a combination of Apple's QuickTime VR and Progressive Networks' RealAudio.

"This is not trying to replace or rival the TV event in any way," says Kennedy. "The goal is to go behind the scenes and show the whole story about the Grammys. There's more to the event than what we see on TV."

Included in the Grammy coverage that will be available on the Internet but not on TV are netcasts of several VIP events, including the NARAS Foundation Tribute Concert honoring Carlos Santana and the MusiCares 1996 "person of the year" tribute dinner honoring Quincy Jones.

ATARI/3DO WOES: The casualty count is continuing in the video game platform wars, as poorer-than-expected holiday sales take their toll on two hardware manufacturers. Atari Corp. has dismissed its president, Ted Hoff, as well as about 20 employees. Many retailers report that the company is liquidating its poor-selling Jaguar game system and its CD add-on hardware. However, a spokeswoman for the company says that Atari is still supporting the ill-fated format.

Meanwhile, Goldstar has stopped manufacturing the 32-bit 3DO game system. However, Panasonic will continue to build the set-top game machines. Panasonic's parent company, Matsushita, is expected to announce in the coming months a 64-bit game machine that is backward-compatible with existing 3DO machines.

CANADA ONLINE? America Online launched a Canadian version of its online service Jan. 30. The new territory is the latest in a string of international expansions for the service. AOL recently opened shop in Germany and is in a joint venture with BMG to provide service to Europe. AOL plans to expand into France and the U.K. sometime in 1996.

TICKETMASTER UPDATE: Ticketmaster is close to implementing its transaction service on the Internet. The company, which has already announced that it intends to sell concert tickets on its World Wide Web site, will reportedly begin testing that service in the coming weeks. Full-service ticket sales are expected to be online in two months.

ROOM SERVICE: San Jose, Calif.-based 4th Network is readying roll-out of a high-bandwidth interactive network that will operate within hotel rooms. Some of the participants in the program include individual hotel operations in the Holiday Inn, Radisson, and Hilton chains.

By the end of 1996, the operation will reach about 200,000 hotel rooms, says 4th Network CEO Dr. Scott Lewis.

The Enter*Active File

A BILLBOARD EXPANDED SECTION

Desktop Broadcasting

Online Aud & Vid Could Enable Providers To Make Mountains Out Of Micro-Niches

■ BY BRETT ATWOOD

Quite apart from the more grandiose claims made on its behalf, it is possible that today's personal computer will be tomorrow's interactive television set and radio. Just as desktop publishing revolutionized the print media, the instant transmission of audio and video over the Internet ("desktop broadcasting") is poised to have a major impact on the way we see and hear radio and TV in the near future. Primitive audio and video transmissions on the Internet are already a reality, and the music industry is closely watching and listening as real-time netcasting continues to develop.

Progressive Networks recently unleashed for free use its Real Audio 2.0 software onto the Internet. The program allows for live and real-time audio broadcasts to users who have a 28.8-baud modem. Audio on-demand is also available to users with lower speed connections from Xing Technologies (see accompanying story).

Spearhead (above), and Joan Jett & The Blackhearts have performed real-time concerts on the Internet.

NEW MARKETING OPPS

For the music industry, a new opportunity for music marketing is emerging. Almost every major label has established a presence on the World Wide Web, and downloadable music videos and audio samples are already staples of each label's site. A handful of label, radio-station and other music sites have already taken the next step toward real-time "desktop broadcasting" by offering access to music instantly with a simple click of the mouse.

Full-length albums are played live 24-hours-a-day on CDNow's online jukebox at http://www.interjuke.com. The site, which uses Real Audio 2.0, has played full-length selections that vary from Juliana Hatfield to Mozart.

In early December 1995, Atlantic used Real Audio 2.0 to debut the complete Tori Amos track "Caught A Lite Sneeze" on the Internet several weeks before it hit retail or radio in January.

MCA is offering instant access to a "megamix" of a recent live performance by Meat Loaf on its site.

Warner Bros. Records' Web site contains an exclusive Spanish-language version of Madonna's recent hit "You'll See."

Several multi-act concert events have taken place in real-time over the Internet, including performances by such established acts as Gin Blossoms, Santana, Deborah Harry, Spearhead and Joan Jett & The Blackhearts.

VID-TRANSMISSION

Unlike audio transmission, music labels have been a bit slower to embrace the early methods of instant video transmission on the Internet until higher-speed modem connections become more of a norm.

Real-time video on the Internet is accessible through software applications like CU-SeeMe, Xing's StreamWorks and Apple's QuickTime Live. To use these video applications on the Internet, a computer user must at least have a 28.8-baud modem. At this speed, the "video" transmission often resembles a fast-moving slide show.

One 24-hour music-video programmer is already active on the Internet. Austin, Texas–based InterneTV simulcasts the U.S. feed of Canadian music-video programmer MuchMusic to Internet surfers with CU-SeeMe software.

To speed things up, some computer users are installing digital phone connections, known as ISDN lines. ISDN enables access to visual and audio data at midband speeds that are considerably faster than what is possible over an analog phone line. However, even ISDN speeds pale in comparison to the coming tide of cable modems, which will make their debut this year.

PHONES ARE FASTER

Several interactive and cable companies have been working to offer broadband, fast-speed Internet access through the same wires that now carry cable-television programming. By using the existing infrastructure of cable television, these companies hope to make cable-delivered Internet service as common as the telephone.

Cable modems promise to deliver information several times faster than even the fastest ISDN modem. Full-motion video and digital-quality audio on-demand should be available in a handful of cities by the end of this year.

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TV On The 'net

A hyperactive array of potential broadcasters tests the waters for real-time tele-vents and video

■ BY STEVE TRAIMAN

Though not as widespread as audio-only broadcasts on the Internet, video events are "happening" more frequently—and the promise of a real breakthrough in the not-too-distant future via high-speed cable modems offers broad opportunities for the music industry.

In brief, here's a sampling of the first steps toward the delivery of "real-time" music events, music videos and related products into the home. Projections for Internet-user growth go from 2 million in 1994 to more than 6.5 million "regulars" (frequent users) last year to a conservative 22 million by the year 2000. By that year, Forrester Research projects 7 million cable-modem customers with new revenue of more than $1.3 billion just to the cable industry.

Continental Cablevision, fourth largest in the U.S., for its Project Agora test that began last fall, installed cable modems in 6,600 dorm rooms, 2,500 classrooms and 400 offices at Boston College.

"The Internet is perfectly suited to deliver real-time media, including live and interactive music entertainment, into the home because you're literally watching TV on your computer," explains Boyd Bangerter, business-development manager for Intel's cable products division. The firm's CablePort Adapter is a modem that will deliver high-speed access to the Worldwide Web (WWW) and online services. It provides a broadband connection that is many times faster than the fastest current telephone modem (28.8 kps) to handle digital audio and video signals.

Field trials began about 18 months ago with 400 "connections" worldwide, Bangerter notes, with an encouraging update given at the recent Western Cable TV Assn. Show. Among the 15 new service and content providers recently added to the list of CablePort software-application developers are such entertainment firms as Digital Planet, Grolier and Yahoo in the U.S.; Virgin and

Continued on page 80

Radio Broadcasting Becomes A Worldwide Event

Online's not yet a rival to on-air, but plenty of stations are betting on the appeal of "live programming with the click of a mouse"

■ BY DEBBIE GALANTE BLOCK

As "desktop broadcasting" begins to boom on the Internet, a flurry of grassroots radio stations are starting to emerge. Some regional radio stations are aiming to widen their exposure to a global audience by cybercasting their signals over the Internet. As the audio quality continues to increase, music content is beginning to rival talk-related programming on the Internet.

Up until a few months ago, it took a user a lot of time to listen to a radio broadcast on the Internet. First, the broadcast needed to be downloaded, then listened to. That was until technologies like Progressive Networks' Real Audio and Xing Technology Corp.'s StreamWorks were introduced. Both technologies allow computer users the opportunity to listen to live audio programming with the simple click of a mouse.

Jay Westlin, GM and Web-site producer at Malibu, Calif.-based radio syndicator Entertainment Radio Networks (ERN), says that online radio has no limits. "It's better than radio and television, which is limited to the number of channels offered," he explains. "Also, radio online is an interactive experience, not a passive one. Not only can we broadcast live now, but users can get programming on demand."

In February 1995, Santa Cruz, Calif.–based KPIG became the first radio station to permanently cybercast its signal to a mass audience online. "We are investing in our future. Fairly soon, I think, delivery of programming like ours on the Internet will be a routine, everyday thing," says KPIG OM Bill Goldsmith.

AM-QUALITY SOUND

Internet radio has yet to evolve into a real rival to conventional "over-the-air" radio broadcasting. The audio quality is still low, and until modems can speed up significantly, any improvements will likely be limited. Some stations claim their quality is about on par with AM radio, but Howard Gordon, president of Arroyo Grande, Calif.–based Xing Technology Corp., says, "The term AM is being loosely thrown around. Technically, AM quality is 7 kilohertz bandwidth, while FM quality is 15 kilohertz. We're better than telephone quality and approaching a good AM quality."

SHORTWAVE CONVERSION

Will new technology be the end of shortwave radio?

Goldsmith says, "More and more of the people doing programming for shortwave radio are starting to come online because it is a natural replacement. The Internet is much cheaper than running a transmitter and, comparatively speaking, it costs next to nothing to set up a server on the Internet and start delivering programming. When you're all done, final Internet costs may be $20,000 to 30,000. That's a drop in the bucket compared to putting together a broadcast radio station that will only cover a limited area."

Most radio stations and technology experts say they are still in the midst of trying to develop a way to monitor their demographics. Right now, most can only tell that someone is visiting the site, not really who the visitors are.

DEMOS AND DISPOSABLE INCOME

However, the feeling is that most users are in their 20s to mid-30s with a hit of disposable income. That demographic is somewhat younger than the average talk-radio listener, who is usually in his 40s and early 50s. "Although Internet users are still mostly male, women are beginning to catch up," says ERN's Westlin.

Mike Wellbrock, executive producer of WBAL, Baltimore, Md, says his news-and-sports station's site debuted with text-only in September 1995. However, starting early this year, the station is scheduled to offer live programming. As of December, the station was getting at least 2,000 hits per day, and Wellbrock expected that number to reach 4,000 in the short term. Michael Rau, VP of technology at EZ Communications, Fairfax, Va, says EZ's two Seattle stations, country KMPS and rock KZOK, have about 1,000 people visiting the site per day.

KPIG's Goldsmith says, "Most of our online visits are from people outside our listening area. We've even had an enthusiastic response from people in other countries who have no other access to English-speaking programs."

HOOKING UP NICHES

The first audio-on-demand subscription service via the Internet has also made its debut. Tulsa, Okla.–based Taylor Subscription Talk has made a commitment to niche programming. "For example, our research shows that 60% of all gays and lesbians in America are hooked up to the Internet. This group is also largely ignored in the mainstream media. We want to be the place for these people to come for honest, open discussion and information," says TST chairman Edward L. Taylor.

Other niche audio offered by the service includes computer shows, health, paranormal, finances and psychics. Programming on the service also includes college sports, university lecture series and conferences. ■

DESKTOP BROADCASTING

Continued from page 79

For example, Motorola recently announced that it will soon ship 370,000 of its Cybersurf cable modems to three of the top U.S. cable operators by mid-1996.

Significantly, many of these cable-delivered, fast-speed interactive services will be received on the home computer, rather than the TV set. Consider this: the growth of personal-computer sales outpaced sales of new TV sets in 1995, according to the Electronic Industries Assn. In addition, online services and the Internet have drawn millions of new U.S. lurkers in the last year alone. At least 22 million people are expected to be on the Internet by the year 2000, with 7 million households using cable modems, according to Forrester Research.

INSTANT ACCESS FOR SURFERS

As computer users gain access to higher-speed connections, the demand for better content will increase.

Record labels may eventually be able to offer their own music-video programming to net surfers who "tune into" their Web channel. "There will be more instant access to music programming," says Casey Sheldon, brand manager for interactive broadband products at Hewlett-Packard. "Once the content and consumer base is up and running, there will be the potential for very specific types of music 'programming' on the Internet. Rather than having MTV, VH1 and CMT to choose from, [there can be] an all-rap channel, an all-dance channel—the possibilities are endless."

Sheldon says that Hewlett-Packard will ship about 150,000 of its QuickBurst cable modems to ComCast—which is the nation's third largest cable operator—by mid-1996. However,

Primitive audio and video transmissions on the Internet are already a reality, and the music industry is closely watching and listening as real-time netcasting continues to develop.

Sheldon also says that more wide-scale availability for cable modems will not begin until at least 1997.

Internet television will be "real in a consumer environment" by the year 2000, according to Chris Bell, VP and creative director of Jazz Central Station, which is an online source for jazz on the Microsoft Network and on the World Wide Web. Bell is also working with Oracle on an interactive television technology known as Web TV.

"As content providers, we are ready," says Bell. "The cable companies and telephone companies just need to catch up with us. When they do, it could change the structure of the way the record industry now works. The Internet's ability to implement niche marketing means that services for music and video content that is generally not profitable to market on a mass level will begin to surface on the Internet. That is an incredibly powerful thing."

In the meantime, MTV and VH1, which have already established a presence on the World Wide Web, are expected to be among the first cable programmers to instantly supplement their conventional cable programming with Web-like text and graphic information, using Intercast technology from Intel. Intercast, which is due to begin shipping in some new computers by mid-summer, aims to supplement existing television programming with the simultaneous transmission of text and graphic information on a standard television broadcast. However, only Intercast-equipped home computers can receive both the television and accompanying data signal. NBC, CNN and Viacom's Nickelodeon channels are among the first programmers to commit to the Intercast standard.

Viacom's MTV and VH1 are expected to be announced as content providers later this year. A source at Intel says that artist-biography and discography information, as well as electronic retail opportunities, could accompany MTV and VH1's cable-delivered music-video programming in the very near future. ■

TV ON THE 'NET

Continued from page 79

Manic Media in the U.K.

At the same time, Intel and AT&T Network Systems, Hewlett-Packard and Hybrid Networks recently formed a group to jointly develop inter-operable products for delivering these high-speed data services to PCs via broadband networks. Intel also is part of the newly formed Intercast Industry group to promote the new Intercast medium that will link the Internet and television to the PC. Other members include NBC, CNN Interactive, Viacom, Comcast, America Online, Netscape, Gateway 2000 and Packard Bell.

Continental Cablevision, fourth-largest in the U.S., for its Project Agora test that began last fall, installed cable modems in 6,600 dorm rooms, 2,500 classrooms and 400 offices at Boston College. Students are using the new Internet connection for e-mail, test review, transcript access, account balances, tutoring, previewing music events and ordering concert tickets. Most important, students and teachers indicate they would pay from $10 to $20 a month for such a service.

Apple QuickTime Live is the computer firm's melding of live events and online experiences, notes Duncan Kennedy, QuickTime line manager. Kickoff event was a joint venture with Bill Graham Presents for online coverage of the promoter's "San Francisco New Year's Eve '96" concert, which was to include performances by a number of stars and also an audio feed, interactive Web chat and QuickTime virtual-reality scenes of the venue (Billboard, Dec. 9, 1995 issue). Among at least 10 major events promised by Apple this year—the majority music-based—was the Sundance (Utah) Film Festival last month.

KVR-TV, part of Texas Student TV at the Univ. of Texas in Austin, has taken the lead in putting "video music" on the Web, with programming director Jay Ashcraft providing the spark. In summer 1994, CU-SeeMe technology under development at Cornell and at White Pine Software was tested at the station. MuchMusic USA came aboard

KVR-TV's Marty Harris (left) InterneTV's Jay Ashcraft.

in December to air its programming on KVR-TV and via the Internet as a pilot test with CU-SeeMe. Last May, KVR InterneTV was launched as the first broadcast station on the Internet 24 hours a day, with a live Toad The Wet Sprocket concert and interview featured. The system used CU-SeeMe and the first global broadcasting with Apple QuickTime Conferencing technology, enabling real-time video and audio transmission. Ashcroft emphasizes that the software allows people only to watch the programs, and not to capture and save the video. Acknowledging the copyright concerns of the music industry, he has made the first contact with both ASCAP and BMI.

The most popular shows on KVR-InterneTV are The Wedge on Much, locally produced movie-review program Sneek Peak and local music shows the SHOW, Pitch 'n Control (rap), Austin Outer Limits (live venues) and See (alternative). Recent projects include the new "Twisted Willie" video for the recent Justice Records CD release, featuring Willie Nelson covers by Johnny Cash, Soundgarden's Kim Thayil, Nirvana's Chris Novoselic and Alice In Chains' Sean Kinney; a Feb. 10 Gavin Radio Convention Internet broadcast from Atlanta of Waylon Jennings, Supersuckers and others; and a live multi-artist concert Feb. 23 from Universal Amphitheater in L.A.

The Interactive Television Assn. (ITA) in Washington will be forming a Recording Industry Council this spring, one of a growing number of leadership groups providing cross-fertilization of information and business opportunities, notes CEO Peter Waldheim. ITA has several thousand members dedicated to promoting the new industry and other interactive platforms, bringing together the many disparate groups who must cooperate if interactive media are to fulfill their promise, he believes.

Several video-music-on-the-Internet projects are in advanced development stages. Miami Beach, Fla.–based Video Jukebox Network owns and operates The Box, which reaches about 20 million cable households, although it recently lost its million-plus Time Warner Cable outlet in Manhattan. Its first attempt at an Internet–based music-video site with Adam Curry's Onramp firm "just didn't work out for us," according to publicity manager Susan Ainsworth. "We've had several successful sweepstakes using Sony's Website as a point of entry to the Internet—in particular Michael Jackson this summer—and we are in ongoing, advanced discussions with Sony for a joint Website venture."

OmniBox in Stamford, Conn., hopes to provide real-time delivery of complete albums and movies (downloaded onto audio and video-cassettes and CD-Recordable discs) and future access to live concerts and sporting events, via cable and satellite (Billboard, Oct. 8, 1994, issue). According to president Thomas Bush, the firm successfully completed an on-air demonstration for Time Warner in December to Brooklyn and Queens cable locations, broadcasting four channels of digital video in the bandwidth between two analog channels. Financing is being secured to launch the system later this year, he says.

While the largest U.S. cable operators have ordered more than 500,000 of the high-speed cable modems, everyone agrees it will be years before they are in wide use. The new modems are far from foolproof, as they tend to slow down when too many users are downloading large files at the same time. But later this year, Continental and other cable operators expect to lease them for $15 to $40 a month to subscribers, with direct sale to consumers several years away. Meanwhile, you can expect a lot more music-industry activity related to "TV on the Web" in 1996 and beyond. ■

Broadcast Cyberguide

A selective list of some online sites that offer real-time audio or video, as well as general information on current and future developments in "desktop broadcasting"

Apple Computer
http://www.apple.com

Atlantic Records
http://www.atlantic-records.com

CD Now's Interjuke
http://www.interjuke.com

C|Net Central
http://www.cnet.com

CU-SeeMe
http://www.wpine.com/cu-seeme.html

Entertainment Radio Networks
http://www.ernsite.com

HotWired
http://www.hotwired.com

Intel's Intercast
http://www.intercast.com

Internet Multicasting Service's World Radio Network
http://www.hall.org/radio/wrn.html

Internet Radio Hawaii
http://www.hotspots.hawaii.com/IRH-Home.html

InterneTV
http://www.utexas.edu/depts/output

The Intersection
http://www.section.com

KMPS
http://www.KMPS.com

KPIG
http://www.kpig.com

KZOK
http://www.KZOK.com

MCA Records
http://www.mca.com

NBC Pro Financial News Channel
http://www.xingtech.com/nbc.html

Premier Radio Networks
http://www.premrad.com

Progressive Networks
http://www.RealAudio.com

Real Audio
http://www.realaudio.com

SonicNet
http://www.sonicnet.com

Soundprint Media Center
http://www.soundprint.org

Taylor Subscription Talk
http://www.tsradio.com

Telcom Finland's Mediapilot
http://www.ml.tele.fi/

Thailand Digital Music
http://www.pixad.com/music/

Video Dallee
http://www.vol.it/UK/EN/SPETTACOLI/RADIOX

Vortex Live
http://www.vortex.com/av1.html

WBAL
http://wbal.com

WBBR New York
http://www.bloomberg.com/cgi-bin/tdisp.sh?wbbr/index.html

Xing Technologies
http://www.xingtech.com

Buying, Renting, Feeding. The Video Software Dealers Assn. and the End Hunger Network have joined forces to help eliminate childhood hunger. Announcing the "Fast Forward To End Hunger" campaign during the association's regional leaders' meeting in Los Angeles in January are, from left, Jeff Pedersen, VSDA chairman; Jeffrey Eves, VSDA president; and actor Ed Harris. The effort will raise funds through contributions from video store owners and consumers.

Direct-To-Video Sales Delighting Vendors

Nontheatrical Releases Thrive On Cassette-Only Status

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—Bean counters might want to dub the genre "direct to the bottom line."

Call it what you will, the juggernaut known as direct-to-video continues to pick up adherents, new releases, and—most important—sales. Vendors, encouraged by the success of such titles as "The Return Of Jafar," "Timmy The Tooth," and the two sequels to "The Land Before Time," are preparing to release a record number of titles that will go directly to stores this year.

Among the newcomers are Disney's first live-action, direct-to-video title, "Honey, We Shrunk Ourselves," and a spin-off of "Aladdin" starring Robin Williams, who reprises his role of the genie who made the film's theatrical release a box-office smash. As further confirmation of the respect commanded by direct-to-video, "Honey" will feature Rick Moranis of "Honey, I Shrunk The Kids" and "Honey, I Blew Up The Kid." A sequel to Disney's "The Lion King" is also in the works.

Katie Couric explains cooperation to the gang on "Kids' Guide To Life: Learning To Share."

"We see ourselves having a real commitment to direct-to-video," says Disney spokeswoman Marcelle Abraham. The format is "a huge opportunity for retail to profit from a first-run entity," she adds, noting that "The Return Of Jafar" sold 10 million units on video and that the new titles will be supported by "huge, hit-style marketing campaigns."

Sony Wonder, another direct-to-video pioneer, has a lot on its plate this year. First, the company is continuing with its Enchanted Tales series, slating "Gulliver's Travels," "Treasure Island," and "The Hunchback Of Notre Dame" for release in 1996.

(Continued on next page)

VSDA Inaugurates VidTrac Chart; HBO Hands Off Rental Duties To WHV

PICTURE THIS

by Seth Goldstein

WEEK ONE AND COUNTING: It took more than a year, but the Video Software Dealers Assn. has delivered. On Feb. 5, VSDA disseminated the first data collected by its VidTrac point-of-sale system from 4,500 stores.

The top 25 rental titles were charted for the week ending Jan. 28 and for the month of January. VSDA claims the cooperation of eight of the top 10 chains, including "the nation's largest" (Blockbuster). The database of rental and sales transactions is potentially the largest in the business and something new for VSDA, which avoided reporting statistics like the plague until now.

Sell-through has taken a backseat to rental at VSDA, as it has among the association's members. VidTrac doesn't discriminate at the cash register, but VSDA knows how little video stores contribute to theatrical hits and catalog sales.

It has decided—wisely, we think—to withhold data until VidTrac can be linked to another system tracking mass-merchant activity. VideoScan in Hartsdale, N.Y., is the most obvious—perhaps the only—candidate. Association VP **Bob Finlayson** says he doesn't know when a deal might be struck or with whom. VSDA, meanwhile, is trying to sell the studios the complete set of VidTrac statistics. Finlayson reports "strong interest."

As for the first week of data, MCA/Universal captured the top spot with "Waterworld" ($4.4 million in national rental revenue) and the No. 15 and No. 25 positions. Columbia TriStar was the overall winner, with seven titles, including the budget-priced "The Indian In The Cupboard" in the second slot. Paramount placed four movies, and FoxVideo, MGM/UA, and Disney had three each.

Top 25 revenues for the week, according to VidTrac, totaled $38.5 million. For the month, they were $148.1 million. Columbia TriStar's "The Net" was No. 1, at $9.9 million. Brand-new VidTrac gives no hint of the reported year-to-year declines in rental volume.

YO-YO: HBO Home Video, which claims to be one of the top 10 vendors of rental titles, doesn't have enough of that business to support a separate sales organization.

So, HBO has done what it did once before under different management. Sister company Warner Home Video is taking on rental distribution as of April. WHV already handles HBO sell-through, which is emerging as a major profit center as rental declines.

The New York-based label has had a yo-yo relationship with high-priced movies. About two years ago, then-president **Eric Kessler** retrieved distribution responsibilities that had been assigned to WHV when the features cupboard was bare. Kessler was banking on HBO Home Video's deal with Savoy Pictures, which was to provide a steady flow of theatrical releases.

HBO hired a 16-person staff to handle rental, all of whom will be moved elsewhere within Time Warner or let go. In the wake of Savoy's demise as a movie producer, "it didn't make sense" to keep the staffers, says current president **Henry McGee**.

He acknowledges that a derailed business plan forced this latest change. In 1996, HBO will receive about half the number of movies it had anticipated a year ago. The six to eight titles are mostly holdovers from Savoy, including several awaiting theatrical releases, such as "Getting Away With Murder" and "Learning Curves," plus the first title from Rysher Entertainment, "White Man's Burden." Home Box Office is providing its usual quota of 12-15 made-for-pay-TV features.

McGee is more sanguine about the future in sell-through, in that WHV "has been doing a great job for us." After avoiding that market segment for years, he plans to announce two new sell-through lines, both of which will be nontheatrical, at the National Assn. of Video Distributors annual convention, April 14-17 in Indian Wells, Calif.

Meanwhile, HBO Home Video is participating in a Valentine's Day three-pack, repriced to sell. Its title, "Circle Of Friends," is being sold with two titles from a couple of sell-through veterans, WHV's "Love Affair" and MGM/UA Home Video's "Speechless." WHV also distributes MGM.

FUMBLED FOOTWEAR: Rentrak, a partner in VSDA's VidTrac project, gets a nice boost in a recent Oppenheimer & Co. report. Oppenheimer, its investment banker, predicts Rentrak will register fiscal 1997 revenues of $120.6 million, up from $79.8 million in fiscal '95, while pretax net jumps to $7.7 million from $2.9 million.

Profits will respond accordingly, provided Rentrak can sell the 236-store Pro Image sports-apparel chain. Pro Image has been a subpar performer since its acquisition, and Oppenheimer thinks the subsidiary will show a $100,000 loss for the year ending March 31. Its sale, the report says, should allow management to focus attention on Rentrak's core business and Blowout Entertainment, which Oppenheimer expects to expand by 124 locations in fiscal 1997.

Blowout's growth in Wal-Mart, Kmart, and Ralph's supermarkets takes a lot of cash, however. Thus, Rentrak's Nasdaq share price won't rebound from its current $5.50 until the company unloads Pro Image and takes Blowout public (Billboard, Feb. 10), according to trade sources.

Republic To Shift Innovative CD-ROM Catalog To Internet

■ BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—Having begun to get feedback from retail and distribution accounts on its first-of-its-kind CD-ROM catalog, Republic Pictures is now looking to move the information to the Internet and become a consultant to other studios that want to follow in its footsteps.

After demonstrating the interactive, PC-based disc at last year's Video Software Dealers Assn. convention in Dallas (Billboard, June 3, 1995), Republic fine-tuned the CD-ROM catalog with assistance from Virgin Interactive, which is providing technical support on the project. Last month, the disc was unleashed on distributors and 20,000 retailers.

The catalog includes 60 minutes of full-motion video trailers for 100 of the company's 1,279 sell-through and new releases, as well as an electronic press kit and marketing materials and information on the entire catalog and formatting. The movies can be searched by title,

(Continued on page 85)

VISUAL REALITY.

Give your customers a sensational new reality that's anything but virtual. ***Playboy's Girls of the Internet***. An erotic journey down the information superhighway featuring the most beautiful women on the planet. High-tech has never been hotter!

PLAYBOY HOME VIDEO
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PolyGram Video Breaks 'Wishbone' Series

MAKE A WISH(BONE): When PolyGram Video unleashes four volumes of "Wishbone"—the show about a literary dog—on Feb. 27, the company will be providing an eager public with cassettes of one of the year's most acclaimed new children's television series. The live-action series on PBS aims to introduce classic literature to—and help to cultivate a love of reading in—6- to 11-year-olds. The adventures of Wishbone, a winsome Jack Russell terrier, humorously draw on literary works by Dickens, Homer, Twain, Shakespeare, and other immortals.

In "The Slobbery Hound," inspired by **Sir Arthur Conan Doyle's** "The Hound Of The Baskervilles," Wishbone imagines himself as Sherlock Holmes, sniffing out the Baskerville family's mysterious curse. "Home Sweet Homer" uses Homer's "Odyssey" as its takeoff point. "Twisted Tail" is inspired by "Oliver Twist," and "The Prince And The Pooch" lampoons Twain's "The Prince And The Pauper." Each title is $12.95.

Ann Piper, spokeswoman for Lyrick Studios, whose entertainment unit Big Feats! Entertainment produces the show, says, "This is the first Wishbone-related product on the market. We've been flooded with callers wanting to know when Wishbone product would be available."

Lyrick Studios helped whet the public appetite for Wishbone last August and September, prior to the series' October premiere. Big Feats! Entertainment, in conjunction with 7-Eleven stores, distributed 500,000 "Wishbone" teaching sets to elementary school librarians and teachers around the country. The material included curriculum enhancement guides to help instructors integrate the "Wishbone" series into their school activities.

The kits contained information about the reading incentive program launched in November, the National Reading Challenge, which is sponsored by Big Feats! and 7-Eleven. Participating teachers selected a two-month period between Oct. 1, 1995, and Jan. 31, 1996, to challenge their pupils to read three books (preferably classics). Upon completion, students could redeem a bookmark certificate for a free Slurpee at participating 7-Eleven stores.

Piper, who says that more than 1 million "Wishbone" book covers have been distributed to schools across the country, notes that the educational promotion was similar to the early marketing efforts for Barney, whose series was produced by sister company the Lyons Group.

PolyGram Video's own promotional efforts began in December, when "Wishbone" videos were utilized as on-air premiums for the national public-television pledge drive. Print and broadcast media marketing plans are in the works, and point of sale material—including trims, window clings, posters, and 12- and 24-piece display packs—are available. Each video includes a trailer that promotes all four "Wishbone" launch titles.

by Moira McCormick

YO, THOMAS: The 15th volume in Anchor Bay Entertainment's popular "Thomas The Tank Engine & Friends" series, "Thomas & His Friends Help Out," is being supported by a national promotional tie-in with yogurt manufacturer Yoplait. From February through June, consumers can claim a $4 mail-in rebate with the purchase of one "Thomas & His Friends Help Out" video and two Yoplait custard-style yogurt six-packs. At one hour, the new compilation video is 20 minutes longer than previous "Thomas" releases.

DISNEWS: The latest from Walt Disney Home Video is a pair of $19.99 live-action feature films, "The Big Green" and "A Kid In King Arthur's Court." Consumers are eligible for a relatively hefty $6 rebate when purchasing both. Other Disney releases include "The Wind In The Willows," the latest addition to the $12.99 Favorite Stories video and storybook collection; "Timon And Pumbaa's Wild Adventures" ($12.99), the first in a series featuring the comic-relief team from "The Lion King"; and, from Jim Henson Video, "Muppet Treasure Island Sing Alongs" and "Things That Fly Sing Alongs," both $12.99.

KIDBITS: We're pleased to report that the consistently excellent Children's Circle series from CC Studios in Weston, Conn., has a new book-to-video release tied in with Black History Month: "Amazing Grace And Other Stories." The title tale is from the award-winning book by **Mary Hoffman** and is narrated by **Alfre Woodard** . . . Sony Wonder and Nickelodeon Video have debuted the popular Nick series "The Secret World Of Alex Mack" on home video. The first video in the series, "In The Nick Of Time," includes two episodes plus exclusive-to-video footage, for $9.98 . . . An appealing new dance video, "Hip Hop Kids" from Jumping Fish Productions in New York, features dancer/choreographer **Roger G**, who has performed with **Michael Jackson** and **Stevie Wonder**, among others.

Cathy & Marcy, the veteran kids' duo, will release two 30-minute family concert videos in March on their Community Music label in Silver Spring, Md. They are "Yodel-Ay-Hee-Hoo!" and "Is Not, Is Too!" . . . CBS/Fox has added four new titles to its "Mister Rogers' Neighborhood" collection. "Going To School," "Learning Is Everywhere," "Our Earth: Clean & Green," and "The Doctor, Your Friend" are being promoted with a two-for-one puppet offer . . . "Timberrr!!! From Logs To Lumber" is the latest from Bulldog Entertainment in Porterfield, Wis. . . . Family Home Entertainment debuts three volumes of the syndicated cartoon series "The Littlest Pet Shop" on March 5. They are "Wreaking Havoc," "Scaredy Dog," and (we love this title) "Treasure Of Sierra Pet Shop."

Sweet Honey In The Rock's new concert video, "Singing For Freedom," is available from Music for Little People in Redway, Calif. . . . Planes, rockets, choppers, and even the MetLife blimp are featured in "Alphabet Factory Flying Machines" from Alphabet Factory in New York.

DIRECT-TO-VIDEO SALES DELIGHTING VENDORS

(Continued from preceding page)

In addition, Sony Wonder has the new Kids' Guide to Life series, starring the Muppets from "Sesame Street." The first two titles are "Learning To Share" with "Today" show co-host Katie Couric and "Do The Alphabet" with Billy Joel.

At the other end of the spectrum, Sony Wonder has launched Renegade, an imprint featuring action/adventure titles for young adults. The first release is "Street Fighter II: The Animated Movie," which is based on the video game.

MCA/Universal will continue with its Timmy the Tooth series while releasing another "Land Before Time" sequel and the live-action "Darkman II: The Return Of Durant" and "Tremors II: Aftershocks."

The Lyons Group's Barney the dinosaur, launched direct-to-video in 1989 before PBS beckoned, has not forgotten his roots. With four non-TV titles scheduled for release, 1996 is "the year of direct-to-video for Barney," says marketing manager Dan Merrell.

Why the attraction of direct-to-video? First, vendors save the tremendous cost of getting a movie into theaters. "It's very difficult to do a successful theatrical release unless you put millions of dollars in advertising behind it and your name is Disney," notes Noel Bloom, president of Just for Kids/Celebrity Home Entertainment. Bloom has high expectations for the direct delivery of "The Big Friendly Giant" and "The Ketchup Vampires II."

A successful direct-to-video title can be pleasantly profitable. For example, Just for Kids' original "The Ketchup Vampires" broke even in just seven weeks last year. Four months after its release, it had earned $6 million in rental revenue, a 280% return on investment. Stores benefit as well, since direct-to-video allows retailers the opportunity to stock a product that is available only on cassette. There's no competition from theaters, TV, cable, or pay-per-view.

But the genre is a double-edged sword, video stores warn. Without the publicity that accompanies theatrical releases, direct-to-video titles lack public awareness. A successful release must generate its own aura by showcasing popular licensed characters or by playing off the popularity of a movie —all boosted by an effective marketing campaign. Otherwise, the title risks languishing on a shelf, ignored by customers who have never heard of it.

"The biggest thing I'm noticing is that people are being much more cautious of what direct-to-video titles to bring in," says Ted Engen, president and senior coordinator of Minneapolis-based Video Buyers Group. "There tends to be a lot of kids' product that goes directly to video, and it sometimes gets confusing. It has to be watched a little closer. But some of the stuff is really high-quality product. One that we'll jump on is 'The Big Friendly Giant' on Just for Kids—that's a really excellent little-kids' movie."

He adds, "Nowadays, even the big guns are bringing titles in direct-to-video, and with the right kind of title, they can generate some good profits. I think we'll see a lot more of this as time goes on."

Retailers say they do not consider direct-to-video to be a separate category; instead, they evaluate each release individually. "It really depends on the title," says Patti Russo, video buyer for the Borders Books & Music chain. "We're still really selective. Disney, in general, you tend to trust, but with other things, I'm always looking to see if it got any media play, are they doing any promotions, any tie-ins? 'Timmy The Tooth' did very well because of the media push. That was a big surprise. Sony Wonder does fairly well, too; that's probably third in line."

Russo adds that with less prominent titles, "I tend to be much more selective—I never quite know whether it can be pulled off. So I look at the quality of the title itself: Would I be proud to put it in the store? If it's good quality, I will take a chance on a smaller company."

Billboard®

FOR WEEK ENDING FEBRUARY 17, 1996

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
			★ ★ ★ No. 1 ★ ★ ★		
1	2	5	**THE LAND BEFORE TIME III** MCA/Universal Home Video/Uni Dist. Corp. 82413	1995	19.98
2	1	181	**CINDERELLA** Walt Disney Home Video/Buena Vista Home Video 410	1950	26.99
3	3	21	**MARY-KATE & ASHLEY'S SLEEPOVER PARTY** Dualstar Video/WarnerVision Entertainment 53307-3	1995	12.95
4	6	5	**GUMBY: THE MOVIE** Kidvision/WarnerVision Entertainment 53700-3	1995	19.95
5	4	49	**THE LION KING** Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
6	12	25	**SCHOOLHOUSE ROCK: MULTIPLICATION ROCK** ABC Video/Paramount Home Video 47023	1995	12.95
7	8	25	**SCHOOLHOUSE ROCK: GRAMMAR ROCK** ABC Video/Paramount Home Video 47021	1995	12.95
8	5	21	**A GOOFY MOVIE** Walt Disney Home Video/Buena Vista Home Video 4658	1995	22.99
9	13	25	**SCHOOLHOUSE ROCK: AMERICA ROCK** ABC Video/Paramount Home Video 47022	1995	12.95
10	10	13	**THE MASK IS ALWAYS GREENER** New Line Home Video/Turner Home Entertainment N4309	1995	12.98
11	11	19	**SCHOOLHOUSE ROCK: SCIENCE ROCK** ABC Video/Paramount Home Video 47024	1995	12.95
12	7	13	**THE MASK: BABY'S WILD RIDE** New Line Home Video/Turner Home Entertainment N4349	1995	12.98
13	NEW ▶		**BARNEY'S ALL ABOARD FOR SHARING** Barney Home Video/The Lyons Group 2009	1996	14.95
14	18	19	**MARY-KATE & ASHLEY: THE CASE OF THE FUNHOUSE MYSTERY** Dualstar Video/WarnerVision Entertainment 53306-3	1995	12.95
15	19	25	**THE SWAN PRINCESS** Turner Home Entertainment 8021	1995	24.98
16	14	11	**BARNEY SONGS** Barney Home Video/The Lyons Group 2008	1995	14.95
17	15	21	**MORTAL KOMBAT-THE ANIMATED VIDEO** New Line Home Video/Turner Home Entertainment 4010	1995	14.98
18	16	13	**THE MASK: SOMEBODY STOP ME** New Line Home Video/Turner Home Entertainment N4352	1995	12.98
19	NEW ▶		**WALLACE AND GROMIT: A GRAND DAY OUT** BBC Video/FoxVideo 8287	1995	9.98
20	9	75	**HOW THE GRINCH STOLE CHRISTMAS!** MGM/UA Home Video/Warner Home Video M201011	1966	14.95
21	21	41	**THE LAND BEFORE TIME II** MCA/Universal Home Video/Uni Dist. Corp. 82142	1994	19.98
22	NEW ▶		**FELIX THE CAT: SPACE TIME TWISTER** 8MG Video 80165	1996	12.98
23	NEW ▶		**FELIX THE CAT: JAILHOUSE SHOCK** 8MG Video 80166	1996	12.98
24	NEW ▶		**PRINCESS GWENEVERE: JEWEL QUEST** Family Home Entertainment 27639	1996	12.98
25	NEW ▶		**FELIX THE CAT: THE PETRIFIED CHEESE**		

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

Families Across America Will Fall In Love With This Heartwarming Animated Adventure!

Balto

"One of the best family movies of the season. A thrilling adventure full of imagination and humor."

—MICHAEL MEDVED, PBS/SNEAK PREVIEWS

Amblin Entertainment presents a dazzling animated adventure about one of the most courageous canines of all time. Starring the voices of **Kevin Bacon, Bridget Fonda, Bob Hoskins** and **Phil Collins**, *Balto* is an inspirational tale the entire family will love!

$19.98 S.R.P.

- **A BEAUTIFULLY ANIMATED MOVIE!** This sparkling, full-length, feature film was created by the talents at **Amblimation.**
- **TIMED TO SUCCEED!** Retail availability of *Balto* capitalizes on the high, family-driven store traffic generated by Easter.
- **OVER $10 MILLION* AT THE BOX OFFICE!** Released theatrically on 12/22/95, *Balto* follows on the heels of **Amblin Entertainment's** string of phenomenally successful family sell-through hits including *Casper®, An American Tail®, The Land Before Time®* and *We're Back!™ A Dinosaur's Story.*
- **A MAJOR MEDIA HOUND!** National campaign includes Television, Print, Radio, and On-Line promotions!
- **EYE-CATCHING MERCHANDISERS & P.O.P.!** Includes: 12-Unit Counter, 24-Unit Floor and 48-Unit Floor Merchandisers; Generic 30-Unit Dara Tray; Kid-Sized Standee; One Sheet Poster; B/W Coloring Fun-Sheet.

Street Date: April 2, 1996

- 60-DAY PAY-PER-VIEW WINDOW
- STREET DATE VIOLATIONS HOTLINE: 1-800-921-1212

MCA-UNIVERSAL HOME VIDEO · RETAILER REQUESTED · WE'RE LISTENING TO YOU

Videocassette #82593 ($19.98 s.r.p.)
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Street Date: April 16, 1996
THX® Letterboxed Laserdisc #42847 ($34.98)—
Street Date: April 16, 1996

* Projected Domestic Box-Office Gross.

Advertising and promotional details subject to change without notice.

48-UNIT
FLOOR MERCHANDISER
ASSEMBLED SIZE:
66 3/8" x 44" x 19 1/4"
SHIPPER:
23 1/4" x 18 5/16" x 12 x 1/2"
SEL. #82851

Color / 1 Hr. 18 Mins.

G · STEREO SURROUND · digitally recorded

AMBLIMATION

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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★★ No. 1 ★★★					
1	2	3	INDIAN IN THE CUPBOARD	Columbia TriStar Home Video 11640	Hal Scardino David Keith	1995	PG	22.95
2	1	10	APOLLO 13 ○	MCA/Universal Home Video Uni Dist. Corp. 82418	Tom Hanks Kevin Bacon	1995	PG	22.98
3	3	10	PLAYBOY: THE BEST OF ANNA NICOLE SMITH	Playboy Home Video Uni Dist. Corp. PBV0789	Anna Nicole Smith	1995	NR	19.95
4	4	14	BATMAN FOREVER	Warner Home Video 15100	Val Kilmer Jim Carrey	1995	PG-13	19.96
5	7	17	CASPER ○	MCA/Universal Home Video Uni Dist. Corp. 82586	Christina Ricci Bill Pullman	1995	PG-13	22.98
6	6	6	THE LAND BEFORE TIME III	MCA/Universal Home Video Uni Dist. Corp. 82413	Animated	1995	NR	19.98
7	5	12	PLAYBOY: 1996 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0782	Various Artists	1995	NR	19.95
8	9	148	CINDERELLA	Walt Disney Home Video Buena Vista Home Video 410	Animated	1950	G	26.99
9	10	48	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	49.98
10	11	11	FREE WILLY 2: THE ADVENTURE HOME	Warner Home Video 18200	Jason James Richter	1995	PG	22.98
11	8	2	STREET FIGHTER II: THE ANIMATED MOVIE	Renegade Home Video Sony Music Video 49861	Animated	1995	PG-13	14.98
12	12	12	PLAYBOY'S SISTERS	Playboy Home Video Uni Dist. Corp. PBV0781	Various Artists	1995	NR	19.95
13	15	32	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
14	14	13	DUMB AND DUMBER	New Line Home Video Turner Home Entertainment N4D36	Jim Carrey Jeff Daniels	1994	PG-13	19.98
15	13	10	MIGHTY MORPHIN POWER RANGERS: THE MOVIE	Saban Entertainment FoxVideo 89D1	Karan Ashley Johnny Yong Bosch	1995	PG	22.98
16	18	3	LIKE WATER FOR CHOCOLATE	Touchstone Home Video Buena Vista Home Video 2111	Lumi Cavazos Marco Leonardi	1993	R	14.99
17	NEW▶		SNOWBOARD BABES	Peach Home Video Uni Dist. Corp. PCH7008	Various Artists	1995	NR	9.95
18	23	4	THE GRIND WORKOUT: FITNESS WITH FLAVA	MTV Home Video Sony Music Video 49796	Eric Nies	1995	NR	12.98
19	NEW▶		FANTASIES & SECRETS OF WOMEN	Peach Home Video Uni Dist. Corp. PCH7006	Various Artists	1995	NR	9.95
20	16	10	TOM PETTY & THE HEARTBREAKERS: PLAYBACK	MCA Music Video Uni Dist. Corp. 13575	Tom Petty & The Heartbreakers	1995	NR	19.98
21	19	11	LUIS MIGUEL: EL CONCIERTO ●	Wea Latina 11639	Luis Miguel	1995	NR	19.98
22	17	10	INTERVIEW WITH THE VAMPIRE	Warner Home Video 13176	Tom Cruise Brad Pitt	1994	R	19.98
23	31	4	JERRY GARCIA: GRATEFUL TO GARCIA	Channel One 39733	Various Artists	1995	NR	9.95
24	21	72	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
25	38	10	THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT ◆	PolyGram Video 8006337133	Terence Stamp Hugo Weaving	1994	R	19.95
26	NEW▶		IMMORTAL BELOVED	Columbia TriStar Home Video 74763	Gary Oldman Isabella Rossellini	1995	R	19.95
27	26	10	THE SHAWSHANK REDEMPTION	Columbia TriStar Home Video 74593	Tim Robbins Morgan Freeman	1994	R	19.95
28	20	11	LIVE FROM AUSTIN, TEXAS	Epic Music Video Sony Music Video 5013D	Stevie Ray Vaughan & Double Trouble	1995	NR	19.98
29	NEW▶		BARNEY'S ALL ABOARD FOR SHARING	Barney Home Video The Lyons Group 2D09	Barney	1996	NR	14.95
30	27	6	GUMBY: THE MOVIE	Kidvision WarnerVision Entertainment 53700-3	Animated	1995	NR	19.95
31	25	18	LEGENDS OF THE FALL	Columbia TriStar Home Video 7B723	Brad Pitt Anthony Hopkins	1994	R	19.95
32	NEW▶		BABES, BIKES & BEYOND	Peach Home Video Uni Dist. Corp. PCH7007	Various Artists	1995	NR	9.95
33	32	47	GREASE ▲•	Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	14.95
34	35	2	CLAUDIA SCHIFFER: PERFECTLY FIT BUNS	CBS/Fox Video FoxVideo 8242	Claudia Schiffer	1996	NR	14.98
35	30	30	ACE VENTURA: PET DETECTIVE	Warner Home Video 23000	Jim Carrey	1993	PG-13	24.96
36	37	2	CLAUDIA SCHIFFER: PERFECTLY FIT ABS	CBS/Fox Video FoxVideo 8240	Claudia Schiffer	1996	NR	14.98
37	39	12	GORDY	Miramax Home Entertainment Buena Vista Home Video 4369	Doug Stone	1995	G	14.99
38	22	15	THE SANTA CLAUSE	Walt Disney Home Video Buena Vista Home Video 3633	Tim Allen	1994	PG	19.99
39	28	3	ALICE IN CHAINS: NONA WEISBAUM	Columbia Music Video Sony Music Video 50137	Alice In Chains	1995	NR	14.98
40	34	13	LITTLE WOMEN	Columbia TriStar Home Video 01023	Winona Ryder Susan Sarandon	1994	PG	19.95

● RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

Anchor Bay Does Deal To Distribute HandMade Films

AT ANCHOR: Anchor Bay Entertainment is hoping to take advantage of the success of theatrical sell-through catalog product by inking a 10-year distribution deal with Paragon Entertainment's HandMade Films library.

The catalog contains 15 features, including the British imports "The Life Of Brian," "Time Bandits," "Mona Lisa," and "The Long Good Friday."

HandMade is the production company formed by ex-**Beatle George Harrison** in 1978. The company is now dormant, and its catalog is managed by Toronto-based Paragon.

Anchor Bay will start releasing titles from the collection in May, beginning with "Mona Lisa" and "The Long Good Friday," both starring **Bob Hoskins**. All of the HandMade titles will carry a $14.98 price. Since the acquisition of Starmaker Entertainment about two years ago, Anchor Bay has slowly built up its theatrical offerings. It's also strong in kid vid and fitness.

"Our business has primarily been in the fitness and children's area," says VP of acquisitions **Jay Douglas**, "but we also have a film library that we think is pretty evergreen."

In the case of the HandMade line, Douglas says, most titles have been off the rental market long enough to stir renewed interest for sell-through. "We're not going to ship hundreds of thousands of units on these movies," Douglas says. "But their potential sell-through opportunity has been untapped."

Starmaker product, on the other hand, has cult appeal with the added value of a few name stars, such as **Christian Slater**, **Winona Ryder**, and **Shannen Doherty**, who all star in "Heathers."

On March 20, Anchor Bay will introduce the Digital Editions line with a collector's version of "A Nightmare On Elm Street" from its Video Treasures collection. Priced at $15, the digitally remastered movie will be packaged with a bonus tape featuring outtakes and bloopers, three different endings, and the theatrical trailers for all eight installments of the "Nightmare" series.

Since a fourth installment of the "Hellraiser" series is due in theaters this year, Douglas says, the company will most likely put out Digital Editions versions of its two "Hellraiser" videos to coincide with the new feature.

CYBERVIDEO: Looking to parlay its success with selling music over the Internet, CDnow is in the process of setting up a cyberspace video store.

The Blue Bell, Pa.-based company is one of the major retail players on the World Wide Web, claiming $300,000 in CD sales every month.

Marketing director **Andrew Sternthal** says the online video store is still in the early planning stages, but it should be up and running by this fall. Although Tower Records/Video, Musicland, and other retailers have been hawking their products on the Web with limited success, Sternthal says, CDnow has the experience to develop a compelling site to drive video sales.

"We're an Internet company that is into retailing," he says, "rather than a retailer going online to have a presence on the Internet."

The store is expected to offer about 90,000 titles, which will be sold for full retail price plus $2.50 for shipping and handling. Orders should be received in three to six days.

SHELF TALK™

by Eileen Fitzpatrick

GREAT SCOT: "Rob Roy," the story of the 18th-century Scottish rebel, will be priced for sell-though April 16 by MGM/UA Home Entertainment.

Available for $19.98, the title will be supported by a consumer contest awarding a trip to Scotland and $1,000 in cash. Scratch-off game cards inside each cassette will let consumers know instantly if they're a winner. Other prizes include authentic his and her Scottish costumes similar to those worn by **Liam Neeson** and **Jessica Lange** in the film, CD-ROMs, and soundtrack albums.

SPRING BREAK PARTY: Sony Music Video and MTV Home Video will release the best of a decade's worth of MTV's annual spring break programs March 5.

"The Ultimate Spring Break Bash," priced at $14.98, will include a free Kodak Funsaver camera shrink-wrapped with the video, which has performances by **Red Hot Chili Peppers**, **Soul Asylum**, and **TLC**. **Alicia Silverstone** and **Rodney Dangerfield** make appearances.

Highlights from other beach-themed MTV programs, such as "Club MTV" and "Beauty And The Beach," are also included.

CONGRATS: Blockbuster Entertainment Group president/CEO **Steven Berrard** has received the 1995 Excalibur Award for Business Leadership from The Fort Lauderdale Sun-Sentinel. The annual award recognizes individuals who have contributed to the community in addition to managing their corporate responsibilities.

Berrard rose through the Blockbuster ranks and was chosen to run the multibillion-dollar entertainment retailer in 1994. He also serves on the advisory board of the Make a Wish Foundation.

REPUBLIC TO SHIFT INNOVATIVE CD-ROM CATALOG TO INTERNET

(Continued from page 81)

genre, actor, director, or Motion Picture Assn. of America rating. Republic plans to mail an updated version to customers each quarter and is looking for advice on ways to improve the product.

"It's important to listen to our customers in terms of how they are using it," says marketing VP Charlie Weinryt. "We want to give our sales group six months to work out any potential bugs and find better search functions."

Although the studio did not research the number of its accounts that had the hardware to use the CD-ROM to maximum capacity, Republic president/ CEO Robert Sigman says creating the interactive catalog was a proactive step. "We made the investment in a world that is moving toward CD-ROM. In our opinion, it was a marketing position."

"It has given a total boost to our business," he adds. "The more exposure it gets, the more people see that we are on the cutting edge of technology and are interested." Sigman anticipates introducing a Macintosh version of the catalog in the third quarter and says that Republic will be updating the CD-ROM regularly for at least three years.

But Republic is not stopping with the CD-ROM. Beginning in March, the catalog and other information about the company and its products will migrate to a World Wide Web site on the Internet (republicpictures.com).

Sigman views Republic's Internet presence as an addition to the CD-ROM catalog. "We read a lot about the Internet, but the truth is that we're some time away from it being a mass medium," he says. "We are talking about complementary software."

Nevertheless, Sigman intends to use the Web site to sell product. "We will be offering our videos over the Internet. It'll be no different than any other storefront," he says. "But to put it in perspective, we have 1,279 titles, and at any given time, one-third of those are being heavily promoted. We have a lot of back catalog that is promoted in special markets, and we anticipate they will work well in this area."

With one foot firmly in the interactive door, Republic is looking to broaden into consulting and even into production of materials for other companies that want to create CD-ROM catalogs. Republic has been touting the product at various trade shows, such as the VSDA convention.

"We've invested heavily in this," Sigman says, noting that Republic purchased Toshiba notebook CD-ROM players for all of its sales staff and bought equipment to run its Web site out of its Los Angeles offices rather than through an Internet service company.

"As a result of the catalog, we are now in a position to start to exploit other related business opportunities," says John Sanders, senior VP of management information systems.

Billboard. FOR WEEK ENDING FEBRUARY 17, 1996

Top Special Interest Video Sales™

Compiled from a national sample of retail stores sales reports.

RECREATIONAL SPORTS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE / Program Supplier, Catalog Number	Suggested List Price
			★ ★ NO. 1 ★ ★	
1	1	111	BAD GOLF MAOE EASIER ABC Video 45003	19.98
2	10	27	NFL: 100 GREATEST FOLLIES PolyGram Video 8006326733	19.95
3	3	137	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
4	5	27	MIKE TYSON: THE INSIDE STORY MPI Home Video 7074	19.98
5	4	83	SHAQ ATTACK: IN YOUR FACE Parada Video 530	19.98
6	7	59	LESLIE NIELSEN'S BAD GOLF MY WAY◆ PolyGram Video 8006331153	19.95
7	14	69	75 SEASONS: 75 TH ANNIVERSARY OF THE NFL◆ PolyGram Video 8006319053	19.95
8	6	11	COLLEGE BASKETBALL'S GREATEST GAMES ESPN Home Video 44071	14.95
9	11	21	NFL'S GREATEST EVER: VOL. 1 PolyGram Video 8006353713	14.95
10	8	306	MICHAEL JORDAN: COME FLY WITH ME◆ FoxVideo (CBS/Fox) 2173	19.98
11	2	9	NFL'S GREATEST STARS PolyGram Video 8006319093	19.95
12	9	17	NFL: TURF TALK PolyGram Video 8006353653	19.95
13	19	57	100 GREATEST NFL TDUCHDOWNS PolyGram Video 4400876793	14.95
14	16	31	PATRICK EWING: STANDING TALL FoxVideo (CBS/Fox) 5933	19.98
15	17	403	DORF GOES FISHING◇ Victory	19.95
16	RE-ENTRY		MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
17	12	43	NBA JAM THE MUSIC VIDEOS FoxVideo (CBS/Fox) 4301	14.98
18	13	5	THE BEST OF BOBBY ORR PolyGram Video 8006366513	19.95
19	RE-ENTRY		MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98
20	NEW▶		WAYNE GRETZKY'S ALL-STAR HOCKEY Buena Vista Home Video 5271	12.99

HEALTH AND FITNESS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE / Program Supplier, Catalog Number	Suggested List Price
			★ ★ NO. 1 ★ ★	
1	13	3	CLAUDIA SCHIFFER: PERFECTLY FIT ABS FoxVideo (CBS/Fox) 8240	14.98
2	1	33	THE GRIND WORKDUT HIP HOP AEROBICS Sony Music Video 49659	12.98
3	3	15	THE FIRM: LOW IMPACT AEROBICS BMG Video 80114-3	19.98
4	2	17	THE FIRM: 5 DAY ABS BMG Video 80116-3	14.98
5	5	5	THE GRIND WORKOUT: FITNESS WITH FLAVA Sony Music Video 49796	12.98
6	9	3	CLAUDIA SCHIFFER: PERFECTLY FIT BUNS FoxVideo (CBS/Fox) 8242	14.98
7	10	3	CLAUDIA SCHIFFER: PERFECTLY FIT LEGS FoxVideo (CBS/Fox) 8241	14.98
8	6	7	THE FIRM: UPPER BODY BMG Video 80118-3	14.98
9	14	3	CLAUDIA SCHIFFER: PERFECTLY FIT ARMS FoxVideo (CBS/Fox) 8243	14.98
10	20	55	YDUR PERSONAL BEST WITH ELLE MACPHERSON Buena Vista Home Video 3851	19.99
11	8	7	THE FLO-JO WORKOUT: MIND, BODY, AND SPIRIT Paramount Home Video 82043	19.95
12	4	21	PAULA ABDUL'S GET UP AND DANCE! Live Home Video 0114	14.98
13	12	95	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
14	7	9	RACHEL MCLISH: IN SHAPE New Line Home Video N4313	14.98
15	17	23	DENISE AUSTIN: HIT THE SPOT (ABS) Parade Video 183	9.98
16	11	63	ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826	19.98
17	16	19	DAISY FUENTES: TOTALLY FIT WORKOUT WarnerVision Entertainment 51760	19.95
18	NEW▶		THE FIRM: BODY SCULPTING BASICS BMG Video 80110-3	19.98
19	NEW▶		KATHY IRELAND: REACH UAV Entertainment 5820	12.99
20	NEW▶		KATHY IRELAND: BODY SPECIFICS UAV Entertainment 5821	12.99

◆ ITA gold certification for sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, or 50,000 units or $2 million at suggested retail for nontheatrical titles. ©1996, Billboard/BPI Communications.

Billboard. FOR WEEK ENDING FEBRUARY 17, 1996

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) / Label Distributing Label, Catalog Number	Principal Performers
			★ ★ ★ No. 1 ★ ★ ★	
1	2	4	THE NET (PG-13) Columbia TriStar Home Video 11613	Sandra Bullock
2	1	6	DIE HARD WITH A VENGEANCE (R) FoxVideo 8858	Bruce Willis Samuel L. Jackson
3	3	5	SHOWGIRLS (NC-17) MGM/UA Home Video 905525	Elizabeth Berkeley Kyle MacLachlan
4	4	6	CLUELESS (PG-13) Paramount Home Video 33215	Alicia Silverstone
5	26	2	WATERWORLD (PG-13) MCA/Universal Home Video 42680	Kevin Costner Dennis Hopper
6	10	3	NINE MONTHS (PG-13) FoxVideo 8924	Hugh Grant Julianne Moore
7	12	2	INDIAN IN THE CUPBOARD (PG) Columbia TriStar Home Video 11640	Hal Scardino David Keith
8	8	6	FIRST KNIGHT (PG-13) Columbia TriStar Home Video 71173	Sean Connery Richard Gere
9	5	6	MORTAL KOMBAT-THE MOVIE (PG-13) New Line Home Video Turner Home Entertainment N4310	Christopher Lambert Talisa Soto
10	9	12	CRIMSON TIDE (R) Hollywood Pictures Home Video Buena Vista Home Video 5255	Denzel Washington Gene Hackman
11	7	9	SPECIES (R) MGM/UA Home Video 905208	Ben Kingsley Natasha Henstridge
12	39	2	JADE (R) Paramount Home Video 32968	David Caruso Linda Fiorentino
13	6	6	JUDGE DREDD (R) Hollywood Pictures Home Video Buena Vista Home Video 5261	Sylvester Stallone
14	11	10	APOLLO 13 ◇ (PG) MCA/Universal Home Video Uni Dist. Corp. 82418	Tom Hanks Kevin Bacon
15	15	12	DOLORES CLAIBORNE (R) Columbia TriStar Home Video 74753	Kathy Bates Jennifer Jason Leigh
16	14	16	WHILE YOU WERE SLEEPING (PG) Hollywood Pictures Home Video Buena Vista Home Video 5396	Sandra Bullock Bill Pullman
17	13	10	CONGO (PG-13) Paramount Home Video 33038	Dylan Walsh Laura Linney
18	17	2	LORD OF ILLUSIONS (R) MGM/UA Home Video 905200	Scott Bakula
19	16	9	FORGET PARIS (PG-13) Columbia TriStar Home Video 11993	Billy Crystal Debra Winger
20	19	6	THE ENGLISHMAN WHO WENT UP A HILL BUT CAME DOWN A MOUNTAIN (PG) Miramax Home Entertainment Buena Vista Home Video 5258	Hugh Grant Tara Fitzgerald
21	20	3	PRIEST (R) Miramax Home Entertainment Buena Vista Home Video 5325	Linus Roache Tom Wilkinson
22	18	13	BAD BOYS (R) Columbia TriStar Home Video 10713	Will Smith Martin Lawrence
23	21	10	JOHNNY MNEMONIC (R) Columbia TriStar Home Video 73473	Keanu Reeves Dolph Lundgren
24	29	16	TOMMY BOY (PG-13) Paramount Home Video 33131	Chris Farley David Spade
25	25	18	FRENCH KISS (PG-13) FoxVideo 8823	Meg Ryan Kevin Kline
26	22	21	PULP FICTION (R) Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson
27	27	5	BELLE DE JOUR (R) Miramax Home Entertainment Buena Vista Home Video 5923	Catherine Deneuve
28	24	6	THE SECRET OF ROAN INISH (PG) Columbia TriStar Home Video 50923	Jeni Courtney
29	30	14	EXOTICA (R) Miramax Home Entertainment Buena Vista Home Video 4704	Bruce Greenwood Mia Kirshner
30	31	4	THE GLASS SHIELD (PG-13) Miramax Home Entertainment Buena Vista Home Video 5264	Michael Boatman Ice Cube
31	32	14	BATMAN FOREVER (PG-13) Warner Home Video 15100	Val Kilmer Jim Carrey
32	23	14	THE SANTA CLAUSE (PG) Walt Disney Home Video Buena Vista Home Video 3633	Tim Allen
33	NEW▶		DESPERADO (R) Columbia TriStar Home Video 11653	Antonio Banderas
34	NEW▶		THE BIG GREEN (PG) Walt Disney Home Video Buena Vista Home Video 6693	Steve Guttenberg Olivia d'Abo
35	NEW▶		SOMETHING TO TALK ABOUT (R) Warner Home Video 14217	Julia Roberts Dennis Quaid
36	33	6	THE LAND BEFORE TIME III (PG-13) MCA/Universal Home Video Uni Dist. Corp. 82413	Animated
37	34	17	ROB ROY (R) MGM/UA Home Video 905228	Liam Neeson Jessica Lange
38	NEW▶		STREET FIGHTER II: THE ANIMATED MOVIE (PG-13) Renegade Home Video Sony Music Video 49861	Animated
39	36	2	POISON IVY 2: LILY (R) New Line Home Video Turner Home Entertainment N4190	Alyssa Milano
40	28	4	SAFE (R) Columbia TriStar Home Video 11843	Julianne Moore

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

Update

LIFELINES

BIRTHS

Girl, Emma Alexandra, to **Alphonse** and **Allison Mouzon**, Jan. 29 in Northridge, Calif. Father is a musician and chairman/CEO of Tenacious Records. Mother is the company's VP/CFO.

Girl, Shelby Lynn, to **Casey** and **Dionne Jiles**, Jan. 24 in Upland, Calif. Father is the creative director for Jiles-Beam Music/JBM Entertainment.

Boy, Jacob Paach, to **George S. Reagan III** and **Emily Paach**, Jan. 20 in Dallas. Father is lead singer/songwriter for London Records group Hagfish.

DEATHS

Paul DeGennaro, 62, following an extended illness, Feb. 5 in New York. DeGennaro entered the music business in 1949 as a part-time salesman. He worked for WEA since 1971, most recently as sales representative for the New York area. He won many sales performance awards in his 25 years with the company. DeGennaro is survived by his wife, Patricia, and children Debra Ann and Paul Jr. In lieu of flowers, the family has asked that donations be made to the American Cancer Society.

Don MacLeod, 56, of leukemia, Jan. 31 in Portland, Ore. He founded Music Millennium, two music retail stores in Portland. He also founded a mail-order business called the Intergalactic Trading Co. and a label, Burnside Records. He is survived by his wife, Sharon, and daughters Laurie and Julie Ray.

Alan Dale Owen, 44, of cancer, Jan. 21 in Plano, Texas. Owen was a lighting designer and production coordinator and worked for major artists, including Wings, Eric Clapton, and Barbara Mandrell. He was lighting designer for Genesis from 1974 to 1987. Most recently, he was lighting director for the Michael Bolton tour. He is survived by his mother, Evelyn; his daughters, Kate and Angela; a brother; and two sisters.

Shane Lassen, 24, in a car accident Jan. 21 in Wisconsin. He was the bassist/member of rock group the Electric Hellfire Club on Cleopatra Records. He is survived by his parents and a brother.

Travis John Alford, 26, of complications from AIDS, Dec. 19 in Rapid City, S.D. Alford was a singer/songwriter/guitarist whose debut album will be released posthumously by World Domination Records. He is survived by his companion, Mark Haggard.

CALENDAR

A weekly listing of trade shows, conventions, awards shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

FEBRUARY

Feb. 14-18, **Urban Network Power-Jam**, Palm Springs Riviera Resort, Palm Springs, Calif. 818-843-5800.

Feb. 15, **ASCAP Presents: Music Publishing Info Session**, ASCAP, New York. 212-621-6414.

Feb. 19, **The Brit Awards**, Earl's Court Exhibition Center, London.

Feb. 24-25, **First Ever Laserdisc Spectacular**, presented by Image Entertainment, Hollywood, Calif. 818-407-9100 x255.

Feb. 26-28, **Great Lakes Broadcasting Conference & Expo**, presented by the Michigan Assn. of Broadcasters, Lansing Center, Lansing, Mich. 517-484-7444.

Feb. 27-March 2, **27th Annual Country Radio Seminar**, Opryland Hotel and Convention Center, Nashville. 615-327-4487.

Feb. 28, **38th Annual Grammy Awards**, Shrine Auditorium, Los Angeles. 310-392-3777.

Feb. 29, **Rhythm And Blues Foundation Seventh Annual Pioneer Awards**, Palladium, Los Angeles. 202-588-5566

MARCH

March 9, **Canadian Music Hall Of Fame Dinner And Awards**, presented by the Canadian Academy of Recording Arts and Sciences, Metro Toronto Convention Centre, Toronto. 416-485-1135.

March 10, **25th Annual Juno Awards**, Copps Coliseum, Toronto. 416-485-3135.

March 12, **19th Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, New York. 212-957-9230.

March 12, **ASCAP Presents: Music Publishing Info Session**, ASCAP, New York. 212-621-6414.

March 13-17, **28th Annual ITA Seminar**, Arizona Biltmore, Phoenix. 212-643-0620.

March 17-20, **Winter Music Conference**, Fontainebleau Hilton Resort and Spa, Miami Beach, Fla. 954-563-4444

March 19, **ASCAP Founders Award**, presented to Ashford & Simpson, Motown Cafe, New York. 310-826-9000.

March 22-25, **NARM Convention**, Sheraton Washington, Washington, D.C. 609-596-2221.

GOOD WORKS

HOSPITAL VISIT: **Bon Jovi** keyboardist **David Bryan** plans a special Valentine's Day appearance at St. Clare's Hospital in New York in conjunction with LIFEbeat, the music industry AIDS organization. The visit will be aligned with Hearts & Voices, a program offering visits and performances by major artists at local AIDS facilities. Earlier in the day on Wednesday (14), Bryan will visit children at Robert Wood Johnson Hospital in New Jersey, a benefactor of Bon Jovi's annual Christmas concert. Contact: **Jill Siegel** at 212-289-8533. Also that day, **Bad Religion**, **7 Year Bitch**, and **Unwritten Law** will play an all-day concert at Bear Mountain Ski Resort in Big Bear Lake, Calif., for LIFEbeat's Beat-dAIDS. Key sponsors are Warp magazine and Airwalk. Contact: **Jody Miller** or **Joe D'Angelo** at 212-431-5227.

LATIN NOTAS

(Continued from page 49)

at Buenos Aires' 3,200-seat Gran Rex theater Dec. 15-17 helped establish **DBN's Memphis La Blusera** as one of Argentina's most successful acts in 1995. The band, which previously sold out three concerts at the 5,000-seat Obras stadium, scored a double-platinum disc for its live album "Memphis En Vivo," which has sold more than 120,000 units.

Another highly regarded DBN act, **Los Visitantes**, has put out "En Caliente," which was recorded live at Buenos Aires' Teatro Astros and contains songs from the band's previous studio albums, as well as from singer/songwriter **Palo Pandolfo**'s former group **Don Cornelio**. Also included on the rockers' live set is "Sur," featuring **Ernesto Baffa**, one busy violinist/banjoist with tango maestro **Astor Piazzolla**.

BMG supergroup **Soda Stéreo** established a concert attendance record Dec. 19 when the band drew 200,000 for a show at La Plata. The opening act for the show, which was organized for the city's 112th anniversary, was underrated rock act **Aterciopelados**.

Popular punk rock crew **Attaque 77** has shipped its sixth album, "Amen" (BMG).

Among the prominent guest artists are **Sergio Rotman** and **Dany Lozano** from **Los Fabulosos Cadillacs**, **Diego Blanco** from **Los Pericos**, and **Marcelo Ares** from **Dos Minutos**. "Amen" boasts powerful takes of **Johnny Thunders**' "Born To Lose" (Nuel Para Perder) and **Bob Marley**'s "Redemption Song."

Twiggy, a 19-year-old pop singer whose BMG bow, "Baja La Luz De La Luna," went platinum (60,000 units sold), has released "Cuatro Estaciones" on Raw Fm/BMG. The label's marketing strategy calls for seasonal remixes, the first being "Primeral Estación" by remix specialist **Tony Carmona**.

Sony Argentina's answer to the **Rolling Stones, Ratones Paranóicos**, are busy working on their new album "Verdades," produced, appropriately enough, by former Stones producer **Andrew Loog Oldham**.

CHART NOTES: Sony Discos' La Mafia nearly pulled off a rare chart-topping double this week. The Texas-based band—please do not label the group Tejano!—makes a smashing debut on The Billboard Latin 50 at No. 2 with its just-released record "Un Millón De Rosas." For the sake of musical identification, the album has been placed in the Regional Mexican category, where it stands at No. 1. The album's title track remains at No. 2 with a bullet on Hot Latin Tracks.

Three pop singers and a Tejano act are represented on both The Billboard Latin 50 and Hot Latin Tracks this week: Cristian (Melody/Fonovisa), whose "Amor" remains atop Hot Latin Tracks; **Enrique Iglesias** (Fonovisa), **Luis Miguel** (WEA Latina); and **La Tropa F** (EMI Latin). Ironically, Regional Mexican powerhouse Fonovisa is achieving its greatest chart successes nowadays with pop acts.

Pop singer/songwriter Cristian's "Amor" was produced by **Daniel Freiberg**, not **A.B. Quintanilla III**, as previously stated.

Assistance in preparing this column was provided by Marcelo Fernández Bitar in Buenos Aires; Pablo Márquez in Santiago, Chile; and Teresa Aguilera in Mexico City.

STUDIOS' REBRANDING STRATEGIES GAIN HEAT

(Continued from page 5)

To some, that doesn't translate to brand identification. "It's all window-dressing to make marketing people feel they're getting into the consumer psyche," says **Jeff Baker**, senior VP of GoodTimes Home Entertainment, which helped introduce mass merchants to rebranding and has more dedicated floor space in Wal-Mart stores than any vendor except Disney.

The studios "are doing nothing more than ingratiating themselves [with retailers] and deluding themselves," Baker continues. He makes an exception for a targeted product, such as MCA/Universal's horror classics. "Fright has some value to a very specific genre," Baker says. "It's when you get into mixing genres that you've got to watch yourself."

Others agree, but Orion Home Entertainment president Herb Dorfman thinks branding is "a good concept because it provides a collectibility. If consumers have a good experience, they'll come back for more." However, creating the right image takes time, he cautions.

MCA/Universal hopes consumers come back to Universal Cinema Classics, which arrives next month with four titles new to video, "The Blue Dahlia," "The Couriers From Hong Kong," "Istanbul," and "Singapore." Another candidate for branding debuts in April, featuring titles from the '40s, '50s, and '60s. Among the titles are "Lover Come Back," "Strange Bedfellows," and "Come September," all new to the market at $14.98 list.

The studio will judge retail response before expanding either proto-brand, says marketing VP Craig Relyea. Based on the results of its "M-A and Pa Kettle" series, introduced last year, the prospects are encouraging. "Kettle" went "beyond our expectations," says Relyea.

Also sensing consumer demand, Paramount is taking the same path. The studio has decided to lift movies from its 6-year-old Great Movies, Great Price brand and rerelease them under the name the Best Show in Town for wider distribution. "We're talking to retailers now," says sales and marketing executive Jack Kanne. "There is an opportunity to brand some of these merchandising opportunities."

About 100 of the 600 Great Movies feature cast at $14.95 and $19.95, are being considered. Kanne would not discuss pricing or timing.

Meanwhile, Paramount plans to put new life into its Gateway brand of $9.98 releases, introduced several years ago, with at least 30 additional features. Later, it may create groupings of family and Western movies.

Kanne says much of these tactics are designed to win shelf space from retailers. "One reason we're more aggressive is the sheer volume of product," he notes.

WB NOT SELLING WARNERVISION

(Continued from page 5)

uct, Scholastic's "The Magic School Bus," and "Kathie Lee's Rock N' Tots Cafe." Other product lines include Rhino Home Video, Penthouse Home Video, and self-through titles from wrestling superstar Hulk Hogan Video.

In 1995, the company generated $120 million in revenues, from which WV received a 15%-20% distribution fee.

The consolidation under Warner Home Video could spawn some staff layoffs within the marketing and administration departments, sources indicate.

Marketing for most of the children's product is handled by the individual labels. However, marketing for WarnerVision's exercise product as well as Penthouse Home Video is kept in-house.

Sources at some of the WarnerVision labels say they are "in limbo" until additional decisions are made by Time Warner.

"It appears WarnerVision is becoming the sell-through division of Warner Home Video," says one insider. "But they haven't decided who's doing what and where."

Warner Home Video has a sizable sell-through sales staff that handles its theatrical titles as well as product from MGM/UA Home Video and HBO Video.

Other WarnerVision labels say they haven't been notified about their status with Warner Home Video. "We really don't know what it all means," says a source close to WarnerVision. "The announcement was purposely made short and vague, and no decision has been made on who's selling the product."

In addition to switching divisions, WarnerVision may relocate from New York to Warner Home Video's Burbank, Calif., offices.

Mount stressed that the transition to Warner Home Video would be handled smoothly. "We intend to minimize disruption to the artists at these companies as much as possible," he says.

ACTIONMART

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Reviews&Previews

ALBUMS
EDITED BY PAUL VERNA

POP

▶ DAN BAIRD
Buffalo Nickel
PRODUCER: Brendan O'Brien
American 43037
Former Georgia Satellites leader's newest solo album is as straight-ahead as they come: three-chord rock tunes fueled by crunching guitars, solid backbeats, and whiskey-soaked vocals. Lead single "Younger Face" is primed for album rock airplay, as are "Cumberland River," "I Want You Bad," and even a cover of Deep Purple's "Hush." Like 1992's "Songs For The Hearing Impaired," this is a work that doesn't break any new ground but delivers to an appreciative and expectant fan base.

★ PETER BLEGVAD
Just Woke Up
PRODUCER: none listed
East Side Digital 80942
Master songwriter Peter Blegvad may lack mainstream name-recognition, but splendid collections like this should further distinguish him as a pillar of alternative pop. Joined here in an unadorned, mostly acoustic setting by his old Henry Cow-pokes Chris Cutler and John Greaves, Blegvad's cool, Lou Reed-ish vocals keep "Special Delivery" simmering, while he turns Dylanesque on the anthemic "Bee Dream." Other standouts of a brilliant set include infectious, '60s-styled blues-rockers "Something Else (Is Working Harder)" and "Mad Love Vanishes," the old-timey cautionary narrative of "Driver's Seat," and the amusingly catchy proud-papa's ode "Daughter."

TORTOISE
Millions Now Living Will Never Die
PRODUCER: John McEntire
Thrill Jockey 25
Tortoise spins lonely, faintly droning instrumentals that evoke nothing so much as Miles Davis' "In A Silent Way" reverberating in an abandoned factory. And that's a good thing. Even more laconic than the band's debut, this effort seems destined as a late-night cult favorite. Distributed by Touch and Go.

COUNTRY

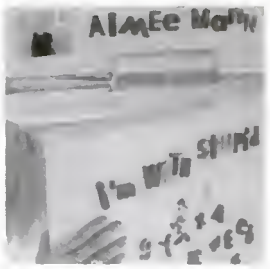
PATRICIA CONROY
You Can't Resist
PRODUCERS: Mike Wanchic & Justin Niebank
Intersound 9319
Conroy is a big-voiced Canadian singer who can be alternately sultry or sweet. From the title cut penned by Lyle Lovett to songs by the likes of Kostas, Matraca Berg, and Tony Arata, she unerringly displays a good ear for good songs. She also writes well herself, as in "I Don't Wanna Be The One," and there are several potential singles here. Another in the vein of Canadian cosmopolitan women country singers, Conroy should do well.

CURTIS DAY
PRODUCERS: Kevin Beamish & Kyle Lehning
Asylum 61879
Curtis Day comes out of the Texas Gulf Coast honky-tonk tradition that also produced George Jones and Mark Chesnutt, so it's no surprise that his freshman outing is very much in that mold. This is strong, robust, sturdy honky-tonk music that's eminently danceable. Though Day doesn't write, he exhibits careful song selection.

SPOTLIGHT

SPEECH
PRODUCER: Speech
Chrysalis/EMI 37024
Alternative hip-hop pioneer of Arrested Development fame steps solo on an outstanding effort that fuses the influences that made the Georgia collective such a hit. Starting with opener "Can U Hear Me?" (featuring Pappa Jon), the album bursts with funky street anthems. Other highlights include "If U Was Me," "Ask Somebody Who Ain't (If U Think The System's Workin')," and "Impregnated Tid Bits Of Dope Hits"—which gives shout-outs to hip-hop brethren Public Enemy, De La Soul, and Gang Starr, as well as Joni Mitchell and Zap Mama. Speech also throws in "Like Marvin Gaye Said (What's Going On)," his wonderful contribution to the Marvin Gaye tribute album "Inner City Blues."

SPOTLIGHT



AIMEE MANN
I'm With Stupid
PRODUCER: Jon Brion
DGC 24951
Boston alternative rock star Aimee Mann finally gets back to stateside record bins months after completing this excellent album (and changing record labels). Previously released outside the U.S., "I'm With Stupid" is loaded with pop/rock gems as only the former 'Til Tuesday singer can deliver them. Key tracks on a consistently superlative effort include "Superball," "Choice In The Matter," "Sugarcoated," "That's Just What You Are," and "Ray," all of which could easily find spin time on modern rock, album rock, top 40, college, and triple-A outlets. A long-awaited album by an enlightened songwriter who, more than ever, is primed for greatness.

SPOTLIGHT

ELLIS & BRANFORD MARSALIS
Loved Ones
PRODUCER: Delfeayo Marsalis
Columbia 67369
They say the apple doesn't fall far from the tree, and this album from the elder Marsalis and son Branford proves that maxim right again. The best jazz piano/sax duet albums have staying power (the classic Tatum/Webster pairing and altoist Frank Morgan's collaborations come to mind), and this one's in the same league. The duo ventures forth with ballad and midtempo versions of Bernstein's "Maria," Porter's "Miss Otis Regrets," and Gershwin's "Bess You Is My Woman Now" and others selected around an "unforgettable women" theme. Especially delightful is Dad's one original for the session, "Dear Delores," dedicated to his wife.

JAZZ

▶ TERENCE BLANCHARD
The Heart Speaks
PRODUCERS: Terence Blanchard & Miles Goodman
Columbia 67425
Why this beautiful album doesn't list a dual-headliner title is anybody's guess, but premier Brazilian composer/singer Ivan Lins fully shares the spotlight here with the talented trumpeter—the tunes, all intriguing, are all by Lins, and his lilting singing is heard throughout the album. Blanchard's contributions are wonderful and appropriate to this warm, subtle music. Let's hope the slight won't obscure the fact that this is one of the most exceptional cross-cultural meetings (Rio meets New Orleans) on record to come along in a while. The general feeling on the date, especially with the underpinnings of percussionist Paulinho da Costa, is one of seemingly effortless pulse and grace. A wintertime Sunday-morning treat.

▶ GONZALO RUBALCABA
Imagine: Gonzalo Rubalcaba In The USA
PRODUCER: Gonzalo Rubalcaba
Blue Note 30491
Despite his seeming ubiquity on the traditional jazz scene, Cuban pianist Gonzalo Rubalcaba was barred from these shores by the U.S. boycott of his country. His first American performances in 1993-94 resulted in these solo, trio, and quartet tracks. Joined by a rhythm section and trumpeter Reynaldo Melian, Rubalcaba original "Contagio" is frantic and funky, his Latinization of "Woody'n You" is taut and sharp, and his extended take on pop classic "Perfidia" spans wide-ranging dynamics. His solo turns include the wild avant-garde runs in original "Circuito II" and a Jarrett-like jazz-gospel flavor in the John Lennon title track. Jarrett is further recalled when Charlie Haden and Jack DeJohnette join Rubalcaba for Haden's delicate "First Song."

★ JORGE SYLVESTER
MusiCollage
PRODUCER: Ralph Simon
Postcards 1011
American debut album from Panamanian-born saxophonist/composer/arranger Jorge Sylvester is a fresh, eclectic blend of straight-ahead, Latin, and avant-garde jazz styles. Led by Sylvester's oddly shaped, at times Dolphyesque phrasing, standout cuts include "Resolution 88," whose offbeat vibes-and-bass figure pins down the sauntering melody line, and "Illusiones," another charming composition matched with seemingly irregular rhythms. Also featured is a gentle bossa nova on "Lila" and a full-blown Afro-Cuban treatment on "Dizzy Bird."

DANNY GATTON
Danny Gatton's Redneck Jazz Explosion
PRODUCER: Steve Wolf
NRG 3760
This live album from Dec. 31, 1978, is the stuff of legend. A year earlier, the late superpicker had forged a jazz-based alliance with Buddy Emmons, the great Nashville pedal-steel player, and a subsequent series of occasional East Coast quartet dates served to rocket Gatton's reputation beyond the guitar underground, leaving audiences stunned as the two burned their way through jazz anthems with sideburned glee. This date from D.C.'s Cellar Door shows that the oft-mentioned Gatton magic in front of a live audience has not been inflated by memory. Check out the barnburner version of Jack McDuff's "Rock Candy." Yipes! Contact: 770-442-5214.

STAN GETZ
A Life in Jazz
PRODUCERS: Aric Lach Morrison & Donald Maggin
Verve 535 119
This quick but rewarding single-CD trip through Verve's extensive Getz vault showcases the late tenorman's wide range through the years, from a Prez-touched 1952 Jazz at the Philharmonic cooker to his exploratory 60s bands with the young Gary Burton and Chick Corea to his remarkable last collaborations in 1991 with Abbey Lincoln and Kenny Barron. It's also the companion CD for the just-released Getz biography of the same name published by Morrow and Co. There are also tracks with J.J. Johnson and Ella, and, of course, cuts from his landmark "Focus" strings LP with Eddie Sauter and his hit bossa-nova classics with Jobim and the Gilbertos. The version of "Summertime" with Burton is a real winner.

GEORGE MRAZ
Jazz
PRODUCER: Todd Barkan
Milestone 9248
Ubiquitous bass master George Mraz leads his first U.S. release accompanied by reliable cohorts Richie Beirach on piano and Billy Hart on drums. This strong traditional set is highlighted by Mraz's wistful solo on a soft, lyrical version of Ennio Morricone's "Cinema Paradiso (Love Theme)" and by his delightful double-tracked bass duet on Jimmy Rowles' lilting standard "The Peacocks." Also outstanding in a mostly downtempo set are bittersweet Bill Evans themes "Your Story" and "Time Remembered." Rich Perry is added on tenor for Wayne Shorter's "Infant Eyes" as well as Mraz original "Pepper," whose restless bop lines end too soon, like the life of its namesake.

JON MAYER TRIO
Round Up The Usual Suspects
PRODUCER: Malcolm Cecil
Pullen Music 2240
After working on the fringes of the traditional jazz scene for more than 30 years, pianist Jon Mayer makes his recording debut with a trio rounded out by stellar sidemen Ron Carter and Billy Higgins. This very enjoyable, straight-ahead set from the journeyman jazzman features some clever arrangements, especially on an appropriately sultry "Soul Eyes," a dreamy "When I Fall In Love," a splendidly swinging "This Heart Of Mine," and an agile, playful "Speak Low." The title track is a funky blues original.

VITAL REISSUES™

OLD AND IN THE WAY
That High Lonesome Sound
PRODUCER: David Grisman
Acoustic Disc 19
This unlikely quintet played only 27 performances in 1973 before disbanding but fortunately left behind this sterling live album. People have forgotten that Jerry Garcia got his start in bluegrass, played decent banjo, and auditioned (unsuccessfully) for Bill Monroe. In 1973, he got together with fellow bluegrass backsliders Vassar Clements (fiddle), David Grisman (mandolin and vocals), John Kahn (acoustic bass), and Peter Rowan (guitar and vocals). This band doesn't play traditional bluegrass, but its spirited attack and three-part singing are infectious. This live performance at San Francisco's Boarding House was originally issued in 1975 on the Grateful Dead's Round Records and, gratefully, is finally available on CD. Contact 800-221-DISC.

MAYA ANGELOU
Miss Calypso
PRODUCER: Walter Kerr
Scamp 9705
Before she became an award-winning author and poet, Maya Angelou enjoyed a brief stint as a Calypso nightclub singer and recording artist. This album—originally issued in 1957 and available on CD for the first time—finds the 27-year-old artist singing an enchanting mix of originals ("Tamo," "Oo-Dia-Ba-Doo," and "Mambo In Africa") and traditionals ("Scandal In The Family" and "Run Joe"). Not only is this reissue a historically significant document of a budding artistic career, but it's great fun to listen to. In her dusky, authoritative voice, Angelou leads a first-rate band that helps her bring the music alive. Distributed by Caroline.

LATIN

★ SHAKIRA
Pies Descalzos
PRODUCERS: Luis Fernando Ochoa, Shakira Mebarak
Sony Discos 81795
Bearing poignant tales of love and lifestyles delivered in a yodel-style voice strikingly similar to Natalie Merchant's, this alluring, 18-year-old singer/songwriter from Colombia aims straight for the heart with arrows carrying passion, conviction, and honesty. Roots rock leadoff single "Estoy Aqui" heads a parade of hit prospects, such as rap/reggae shaker "Un Poco De Amor" and volcanic ballad "Te Necesito."

(Continued on page 89)

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit.MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to **Paul Verna**, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to **J.R. Reynolds**, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to **Chet Flippo**, Billboard, 49 Music Square W., Nashville, TN 37203.Send Latin albums to **John Lannert**, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: **Havelock Nelson** (rap/N.Y.); **Irv Lichtman** (Broadway/cabaret/N.Y.); **Heidi Waleson** (classical/N.Y.); **Drew Wheeler** (jazz/N.Y.); **Deborah Evans Price** (contemporary Christian/Nashville); **Gordon Ely** (gospel); **John Diliberto** (new age).

SINGLES

EDITED BY LARRY FLICK

POP

▶ WHITNEY HOUSTON AND CECE WINANS Count On Me (4:28)
PRODUCER: Babyface
WRITERS: Babyface, W. Houston, M. Houston
PUBLISHERS: ECAF/Sony Songs/Fox Film, BMI, Nippy/Aurianna, ASCAP
Arista 2976 (c/o BMG) (CD single)
Though Houston's recent No. 1 smash, "Exhale (Shoop, Shoop)," is still entrenched in the top five of the Hot 100, Arista is focusing its promotional efforts on this heartwarming ballad from the red-hot "Waiting To Exhale" soundtrack. The touch of superstar producer Babyface is, as always, unmistakable, and he excels with this song's lush string arrangement. Vocally, Houston dominates the track, though Winans makes a strong-enough impression that those who have yet to hear her fine recordings will yearn to hear more. A huddy song for the diva generation that is destined to saturate pop radio airwaves into the spring.

▶ STING Let Your Soul Be Your Pilot (4:29)
PRODUCERS: Hugh Padgham, Sting
WRITER: Sting
PUBLISHERS: Magnetic, PRS, Regatta/Irving, BMI
A&M 00164 (c/o PGD) (CD single)
Sting's forthcoming new collection, "Mercury Falling," is previewed by a tune that shows him doing what he does best—weaving literate pop poetry into music that is simultaneously warmly familiar and refreshingly new. Chugging along at a breezy midtempo pace, the track has a rock-steady vibe that is akin to "Every Breath You Take" and a rich synthext that is laced with blues and gospel threads. The combo of idioms inspires one of Sting's more soulful vocals in a while. In all, a winner that deserves immediate action from top 40, rock, and AC formats.

▶ ACE OF BASE Lucky Love (2:52)
PRODUCERS: Denniz Pop, Max Martin, Joker
WRITERS: J. Berggren, B. Steinberg
PUBLISHERS: Megasong/Jerk Awake/EMI, ASCAP
Arista 2979 (c/o BMG) (cassette single)
This is the single that the act's diehard fans have been screaming for since the launch of the album "The Bridge." Far more substantial and satisfying than the previous "It's A Beautiful Life," the song rides a brainsweeping chorus that you will be singing to yourself whether you want to or not. There are four styles for programmers: a chugging Euro-pop version à la the act's past hits, a charming acoustic pop mix, a hard-edged house excursion, and a giddy hi-NRG interpretation. Odds are that the Euro-pop version will get the most positive response, though the hoedown-inspired acoustic mix is so strong it could change the minds of the act's detractors—if only for a few minutes.

★ THE CORRS The Right Time (3:34)
PRODUCER: David Foster
WRITERS: the Corrs
PUBLISHERS: Songs of PolyGram International/Beacon Communications, BMI
Lava 6645 (c/o Atlantic) (cassette single)
This follow-up to the breakthrough hit "Runaway" could easily elevate this incredibly appealing act to the level of Ace Of Base. This single certainly has the elements to connect with that Swedish act's following: Shuffling reggae/pop beats, chirpy female harmonies, and a sugary chorus will leave you humming for hours. The twist is the continual thread of lively Celtic fiddling. Yummy, yummy . . .

SHAGGY FEATURING GRANO PUBA Why You Treat Me So Bad (3:51)
PRODUCERS: Robert Livingston, Shaun Pizzonia
WRITERS: O. Burrell, R. Livingston, M. Dixon, B. Marley
PUBLISHERS: Livingston/Bob Marley/Rush Town, ASCAP, Songs of PolyGram International, BMI
Virgin 11061 (c/o Cema) (cassette single)
As astute programmers have known for some time, there is way more to Shaggy than his top 10 hit "Boombastic." Fun and fresh changes in tempo and the distinctive vocal styles of Shaggy and Grand Puba complement one another. Get up and play it.

ROBERT A. Up And Down (4:45)
PRODUCER: Robert A.
WRITER: Robert A.
PUBLISHER: A-List, BMI
Damage 4630 (cassette single)
Newcomer Robert A. offers a smoldering slow jam designed to leave teenage girls in a lovesick lather. He croons his plea for romance (and all the carnal knowledge that comes with it) over a groove that owes a tip of the hat to R. Kelly for inspiration. Accessible to top 40, crossover, and R&B radio formats, this is one of four interesting songs on the singer's debut EP, "Faces Of Love." Check it out. Contact: 215-331-2716.

R & B

★ DIANA ROSS If You're Not Gonna Love Me Right (4:10)
PRODUCERS: Narada Michael Walden, Monty Seward
WRITER: M. Seward
PUBLISHERS: Decara/Gratitude Sky/Warner-Chappell, ASCAP
Motown 0498 (c/o PGD) (cassette single)
While Motown strives to bring La Ross' cover version of Gloria Gaynor's "I Will Survive" to markets in Europe, the label is serving this sultry jeep-funk shuffler in the U.S. Ross is at her breathy best here, as producers Narada Michael Walden and Monty Seward drape her voice with billowy strings and synths and anchor the track with wriggling guitar riffs and a ruhbery bassline. Hard enough to connect with the kids, but smooth enough to sate the legendary singer's longtime legion of fans.

★ XAVIER Saturday Song (3:52)
PRODUCER: Xavier Amin Ophrepaulezz
WRITER: X.A. Ophrepaulezz
PUBLISHER: Ruff World
Interscope 58107 (cassette single)
Adventurous R&B radio programmers who have recently found room for D'Angelo should also do the same for Xavier and his challenging brand of funk. On this acoustic-lined kicker from his exciting forthcoming debut, "The X Factor," Xavier comes across like a renegade reminiscent of early Prince, weaving enigmatic words into a taut melody and deft instrumentation (which he handles himself).

HAMI I'm The One Ya' Slept On (no timing listed)
PRODUCER: Hami
WRITER: Hami
PUBLISHER: not listed
Underworld/Capitol 10296 (c/o Cema) (cassette single)
Hami will likely continue to win fans with this midtempo retro-funk shuffler. A virtual one-man band, he plays nearly every instrument and performs each vocal part with impressive agility. If there is any problem, it is that the song is not nearly as strong as its groove and execution. Hami will attain multiformat success when he offers a single that is more than cool vibe. Until then, kids on the street will continue to herald his promising moves.

COUNTRY

▶ BLACKHAWK Almost A Memory Now (3:17)
PRODUCERS: Mark Bright, Mike Clute
WRITERS: O. Oliver, D. Robbins, V. Stephenson
PUBLISHERS: WB/EMI-April/Joe David, ASCAP; Stroudacaster, BMI
Arista 2975 (c/o BMG) (7-inch single)
The talented BlackHawk slows down the tempo on this latest single from its current album, "Strong Enough," and delivers a stunning ode to lost love. The production is full and rich, buoyed by the trio's outstanding harmonies and accented by the tasty mandolin flourishes that are part of the act's distinctive sound. A definite winner for country radio.

▶ BOBBIE CRYNER You Think He'd Know Me Better (3:59)
PRODUCERS: Barry Beckett, Tony Brown
WRITER: B. Cryner
PUBLISHERS: Lonesome Dove/Ensign Music Corp., BMI
MCA 55167 (c/o Uni) (7-inch single)
Music Row insiders have been predicting a successful future for this talented songstress, and this poignant ballad could easily be the ticket. The song not only showcases Cryner's songwriting prowess, it shines the spotlight on her incredible voice—an instrument that is savvy, vulnerable, and capable of rendering all shades of emotion. In all, a fine song that is beautifully delivered. This could be the single that people remember as the career kick-off of country's next great talent.

★ JUNIOR BROWN My Wife Thinks You're Dead (3:02)
PRODUCER: Junior Brown
WRITER: J. Brown
PUBLISHERS: Mike Curb/Jamieson Brown, BMI
MCG Curb 1193 (7-inch single)
With his retro sound and droll delivery, Brown is a bit of an acquired taste—people either rave about him or just don't get it. However, with a Grammy nomination to his credit, Brown may soon become more palatable to a wider audience. This humorous look at a man rebuffing an old flame " 'cause you're wanted hy the police and my wife thinks you're dead" is a hoot, and it should continue to raise Brown's profile. Brown is an accomplished musician who plays his own unique hybrid of guitar, and he has an engaging vocal quality, but where he fits in in terms of country radio remains to be seen.

MINDY McCREADY Ten Thousand Angels (3:33)
PRODUCERS: Norro Wilson, David Malloy
WRITERS: S.O. Jones, B. Henderson
PUBLISHERS: Island Bound/Famous, ASCAP; Pier Five, BMI
BNA 64470 (c/o BMG) (7-inch single)
A promising debut by this BNA newcomer. McCready possesses a pretty voice that shines on this tune about a woman trying to escape temptation that may lead to heartbreak. It's a nice song, but listening to it, you get the feeling that she could sink her voice into something a little meatier.

DANCE

★ BABBLE Love Has No Name (6:35)
PRODUCERS: Bailey, Currie, Fernley
WRITERS: A. Currie, T. Bailey
PUBLISHERS: Loaded/Sony/Sony Songs, BMI
REMIXER: Todd Terry
Reprise 43644 (c/o Warner Bros.) (CD single)
Ex-Thompson Twins Tom Bailey and Alannah Currie continue to effectively develop this new act, which deftly blends electro-pop gloss with gritty dance and world beat rhythms. Newcomer Teremoana Rapley is an enigmatic vocal presence, bringing the melodramatic pose of a French chanteuse to the song. The selling point of this single jam is a house remix by Todd Terry that is reminiscent of his work on the current mega-hit "Missing" by Everything But The Girl. Justice prevailing, this effort will meet with similar success at the club and radio levels. From the fine album "Ether."

★ WOMEN OF COLOR Softouch (10:53)
PRODUCER: John Wicks
WRITERS: J. Wicks, L. Mackenzie, E. Da-Silva, T. King, C. Maguire, M. Kang
PUBLISHERS: Bewixed, ASCAP
REMIXER: King Britt
Virgin Underground 38533 (c/o Cema) (12-inch single)
Here is a dance jam that is as much fun to listen to in the reclining position as it is to experience in the middle of a crowded floor. Not for the punter seeking tambourine-shaking revelry, this is ambient fare with the complexity and spontaneity of a jazz composition. Producer John Wicks lays out the track slowly and carefully, letting breathy female vocals take flight around a fluid keyboard lick for nearly a minute before there is the hint of a bassline. Once the groove does kick in, you are well on the way to sensory pampering that you will want to experience again and again.

B.J. CROSBY Love Changes Everything (7:22)
PRODUCER: Ronnie Ventura
WRITERS: M.V. Doane, R. Ventura
PUBLISHERS: Jimbet, BMI, Ronnie Ventura, ASCAP
REMIXER: Ronnie Ventura
Bullet 1973 (12-inch single)
Broadway belter Croshy earns her club stripes on this vigorous, gospel-touched house anthem. Her stagy style and flexible range are matched hy producer Ronnie Ventura's thunderous beats and racing disco strings. A four-pack of remixes is designed to attract DJs from the underground and mainstream sectors of clubland. This is the kind of record that leaves you wishing for a full-length album to dive into. Contact: 201-662-8541.

JAMIROQUAI Light Years (7:58)
PRODUCER: JK
WRITERS: Kay, Smith
PUBLISHERS: EMI, PRS, EMI-Blackwood, BMI
REMIXERS: Philly "Cheese Steak" Cassers, Todd Chapman, Derrick McKenzie, Rickard Berg, Roy the Roach
Work 7651 (c/o Sony) (12-inch single)
The time has come for this brash U.K. acid-jazz act to find a broader audience in the States. On this second single from his underappreciated album, "The Return Of The Space Cowboy," Jamiroquai complements a horn-riddled funk throwdown with savvy remixes that flirt with mainstream house and hip-hop concepts without eliminating the quirky tone of the original version. DJs are advised to pick a mix and start spinning it immediately.

AC

▶ JACKSON BROWNE Some Bridges (no timing listed)
PRODUCERS: Scott Thurston, Kevin McCormick
WRITERS: Browne, Young, Thurston, Lewak, Thurston, Goldenberg, Conte
PUBLISHERS: Swallow Turn/Glad Brad/Eye Cue/Almo/Bateria/Ingue, ASCAP; Longitude, BMI
Elektra 9426 (cassette single)
If you are a longtime fan of Browns's, then his most recent albums may have left you a tad cold. This first peek into the venerable singer/songwriter's impending "Looking East" set is for those loyalists who have been patiently waiting for a return to Browne's greatest strength: microanalyzing the angst resulting from affairs of the heart. Browne's voice is like a visit from a dear old friend, and the music has a bluesy, pop/rock edge that is lined with guitar licks that fondly recall the classic solo from "The Pretender." Curl up inside it like it was your favorite blanket.

★ LUCIE BLUE TREMBLAY I Want You To Know Who I Really Am (no timing listed)
PRODUCERS: Lucie Blue Tremblay, Daniel Loyer
WRITER: L.B. Tremblay
PUBLISHER: not listed
Demi-Soeurs 01 (cassette single)
Tremblay tells the tale of a child coming out of the closet with heartfelt empathy on this sweetly orchestrated ballad. Direct without being heavy-handed, this song holds incredible strength for those wrestlingly with the issue of disclosing homosexuality, while providing perspective for those with loved ones making the commitment of sharing the truth of their lives. Buy this for yourself or someone you love. Contact: 313-995-9066.

ROCK TRACKS

▶ SILVERCHAIR Israel's Son (4:58)
PRODUCER: Kevin Shirley
WRITER: D. Johns
PUBLISHER: not listed
Epic 7402 (c/o Sony) (CD promo)
Silverchair sounds as agitated as ever in its latest offering, which is taken from its platinum-selling debut, "Frogstomp." The raging guitar riffs and strained vocals will appeal to grunge-minded listeners.

▶ CIV Choices Made (2:28)
PRODUCERS: Walter Schreifels, Don Fury
WRITERS: CIV
PUBLISHER: not listed
Lava 6505 (c/o Atlantic) (CD promo)
This smart-minded punk track is the perfect follow-up to CIV's breakthrough debut single, "Can't Wait One Minute More." A loud, boisterous beginning is soon silenced by a whispery vocal interruption. CIV doesn't keep the peace for too long, however, as a flurry of guitars kicks in and kicks butt. Choose this.

FIG DISH Bury Me (2:47)
PRODUCER: Lou Giordano
WRITERS: Fig Dish
PUBLISHERS: PolyGram/Sign of the Beef Carver, ASCAP
Atlas 172 (c/o PGD) (CD promo)
Although Fig Dish has yet to bowl over modern rock programmers, its latest track could do the trick. Antsy rock vocals coast alongside slow guitar riffs and a building drum beat. Taken from the album "That's What Love Songs Often Do."

VARNALINE Party Now (no timing listed)
PRODUCER: not listed
WRITER: J. Parker
PUBLISHER: No Disciple, BMI
Clubland 0001 (7-inch single)
This La Grange, N.Y.-based trio comes off raw and ragged on this worthy debut. A low-fidelity recording does not mask the hypnotic guitar hook and wandering rock vocals. Contact: 213-953-8748.

DRILL Go To Hell (3:49)
PRODUCER: Rick Kerr
WRITERS: L. Citarelli, O. Harnett
PUBLISHERS: Atomic Lust/Annotation, ASCAP; Hey Mick/Denotation, SESAC
DVB/A&M 00144 (c/o PGD) (CD single)
Rock radio will be pleased with this gut-level attack. Pleasantly distorted vocals, freaky production tricks, and heavy guitars create a screeching anthem. Considering that the song begs to be sped up, it still plays nicely.

STEVIE STILETTO What? (3:23)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: Jeff Cohen, ASCAP
Attitude 28014 (CD single)
Punk stalwart Stiletto is impressively reincarnated on his new album, "An American Asshole." Time has taken the edge off Stiletto, who used to open for such bands as Black Flag and the Dead Kennedys during his years in Stevie Stiletto & the Switchblades. Even though he has mellowed somewhat, this song indicates that his music hasn't lost a lick of its power.

IRON MAIDEN Lord Of The Flies (5:03)
PRODUCERS: Steve Harris, Nigel Green
WRITERS: S. Harris, N. Green
PUBLISHER: Zomba, ASCAP
CMC International 82669 (CD single)
Enduring headbangin' band is out to reaffirm its ability to deliver fresh, relevant jams. Although it is difficult to imagine album rock radio placing this alongside Pearl Jam and Collective Soul, this track pumps with the kind of edgy beats, crunching guitar riffs, and lyrics rife with mythological imagery of which adolescent males never, ever tire. For interesting measure, the CD format of this single features a cover of the Who's "My Generation." Kinda makes ya go, hmmmmm . . .

RAP

BROADWAY Must $tay Paid (4:32)
PRODUCER: KRS-ONE
WRITER: D. Barnes
PUBLISHERS: Bigga Management/Friends Connection/Misam, ASCAP
Wreck/Nervous 201 (cassette single)
KRS-ONE's touch, for better and worse, is obvious in this track. Broadway echoes his producer's vocal style, resulting in a copycat performance. Of course, you could pick worse rappers to emulate. "Must $tay Paid" has several strengths, including a high-energy groove and snappy—though sometimes garbled—lyrics.

SINGLES: PICKS (▶): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to **Larry Flick**, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to **Deborah Evans Price**, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributor: **Brett Atwood** (L.A.).

(Continued from page 87)

RUBBY PÉREZ
Amores Extraños
PRODUCERS: Rubby Pérez, Dioni Fernández
Karen/PolyGram Latino 01793-0173
One of Hispanic Caribbean's most dynamic singers fritters away nearly half of the album on tired covers (save "Dios") and nondescript love songs. Still, the Dominican Republic native manages to come up with a sterling, midtempo merengue entry, "Yo Quiero Una Mujer," and a scorching, old-school bachata/bolero, "Asombro."

CONTEMPORARY CHRISTIAN

WILCOX & PARDOE
Till They Know How Much You Care
PRODUCER: Rob Frazier
Light Records 9509
New duo composed of former Benson Music Group VP of marketing Vince Wilcox and Don Pardoe enters the increasingly competitive Christian country market with a refreshingly straightahead album marked by solid songs and appealing vocals. The production is clean and devoid of gimmicks, placing the focus on the vocals and lyrics. Among the strongest cuts are ballad "The Best Tears Of Our Lives," penned by Wilcox and Don Koch; the Wilcox/Chuck Leonard tune "In Their Children's Eyes"; and the title cut, which is becoming an airplay favorite on Christian country radio. The duo also turns in an effective cover of Collin Raye's "I Think About You."

WORLD MUSIC

▶ MARTA SEBESTYEN
Kismet
PRODUCER: Nikola Parov
Hannibal/Ryko 1392
World music diva Marta Sebestyen's newest set is the first to sideline her native Hungarian material in favor of diverse, although possibly related, folk traditions. Producer Nikola Parov performs on multiple acoustic instruments as well as electronic ones, and Sebestyen's voice is still shaped by a blend of Eastern European and Middle Eastern harmonies, especially on such poignant tunes as "Devoika Mome" and "Imam Sluzhba." Most melodies come from different countries and are sung in medley style: Indian and Romanian themes form the beautiful "Hindi Lullabye" and Irish and Greek folk combine in "Leaving Derry Quay/Eleni."

HOME VIDEO

EDITED BY CATHERINE APPLEFELD OLSON

MUSIC

X-MIX-5: WILDSTYLE
Video Music Inc.
70 minutes, $19.95
Out-there longform video—which is seeing release in the States via an exclusive arrangement between German label K7 and Video Music Inc.—is providing a techno blizzard. X-Mix-5, sporting a brand-new DJ, Munich-based DJ Hell, waxes and wanes in intensity to house and techno numbers from such notables as Ron Trent, Bobby Konders, Phortune, and Bernard Badie. The roster of labels represented includes Nu Groove, Djax Up, Warebouse, and Saber, guaranteeing a good time for dance music enthusiasts and a potential cult classic for retail. (Contact: 610-278-7240)

CHILDREN'S

MEGA MAN: ROBOSAUR PARK, 20,000 LEAKS UNOER THE SEA
Sony Wonder
45 minutes, $9.98
This popular animated series based on the video game originally aired in syndication on Fox-TV, and these two titles—which feature two episodes each—put the avenging robot in a new crime-fighting light. Mega Man and his faithful dog, Rusb, are faced with evermore-complicated kinds of evil in these unique, yet familiar storylines as they strive to keep the universe safe from harm. Sony Wonder is also releasing two new animated episodes from the USA Network standard "Jimmy Lee's WildC.A.T.s Covert Action Teams," based on the comic-book series.

SEE IT! SAY IT! SING IT, PLAY IT
PrimaLux Video Educational Series
25 minutes, $14.95
The sights and sounds of everyday life—a telephone ringing, a snoring father, and a knock at the door—are featured in this very basic, very helpful edutainment video, the first in a new series. The live-action program, bosted by kids and geared for their contemporaries ages 1-5, includes a rainbow of images and sounds complemented hy their corresponding name shown onscreen. The video also features a list of words that hegin with each letter of the alphabet and several fun, repetitive songs to help youngsters better remember what tbey have learned. (Contact: 800-977-3348)

SEASIOE CONSTRUCTION
Seaside Construction Video
30 minutes, $14.95
A raging storm that causes oceans to overflow and pummels whatever it comes across has the power to mesmerize children and adults alike, as this unique live-action program attests. The camera places viewers in a seaside New England town, where—you guessed it—heavy machinery is pnt in motion to build a seawall and other structures to help prevent homes, commercial huildings, and wildlife from heing washed away hy fierce winds and rain. Produced by a former teacher and narrated by a well-spoken youngster, "Seaside Construction" appears to bave enougb big wheels and mounds of dirt to earn it a secure place in the ever-growing live-action bin. (Contact: 702-363-9597)

INSTRUCTIONAL

WATCHING WILDLIFE
Falcon Press
30 minutes, $19.95
It's fun and educational, it's eco-friendly, and it doesn't bave to cost mucb. Observing wildlife in their natural hahitat continues to grow in popularity as people seek refuge from the hustle of day-to-day life, and this video—bosted hy a wildlife hiologist—provides tips on how to get the most out of the experience without infringing on the animals themselves. The guide takes viewers from tbe Oregon coast to the mountains of Colorado to the forests of Micbigan, offering words of wisdom at eacb stop along the way. His best piece of advice? Although wildlife watchers may not find exactly what they set out to see, they are bound to sight something magnificent if they look hard enough. (Contact: 800-582-2665)

SEWING SEAMS SIMPLE . . . VOL. 1
Seams Simple
45 minutes, $24.95
First in a series of do-it-yourself sewing techniques focuses on a project that is well-suited to beginners: elastic-waist pants and skirts. A fashion designer and one of her students lead viewers through the steps of selecting a pattern, fahric, and thread, and then pinning, cutting, and, finally, sewing the pants. The production is painstakingly straightforward, covering every inch of the process from start to finish. Sewing enthusiasts will certainly not be left on pins and needles, hut they may not walk away completely unenthused about their undertaking either. (Contact: 619-942-3699)

DOCUMENTARY

TRUCKS: MASTERS OF THE OPEN ROAO
A&E Home Video
50 minutes, $19.95
The release of this comprehensive documentary melds nicely with the still-immense popularity of the live-action video genre. This program, which originally aired on A&E, is geared toward adults and older children. A narrative of the trucking industry from its nascence through the present day complements archival footage of the earliest steam-powered vehicles to some of the most unusual "hot wheels" currently on the road. As it trucks through the 20th century, the program includes a look at the role of trucks in the development of commerce in the U.S. and in various U.S. war efforts, and a visit with the Mack Brothers Motor Co.

ENTER*ACTIVE

EDITED BY BRETT ATWOOD

PRIMAL RAGE
Time Warner Interactive
Sony PlayStation
Cross "Mortal Kombat" with "Jurassic Park Interactive" and the result is this flesh-ripping, dino-fighting romp. Each player assumes one of seven oversized dinosaurs to engage in claw-to-claw combat. Based on the popular arcade title of the same name, "Primal Rage" is earthshaking fun.

BRAINOEAO 13
ReadySoft Inc.
PC CO-ROM
ReadySoft, wbich hrought home the pioneer animated arcade game "Dragon's Lair," has stuck to the same game formula for "Braindead 13," which is the Canadian company's first original game title. Twisted humor and stunning animation characterize this interactive horror cartoon, which will tickle adults and terrify children. Or is it the other way around?

ON THE ROAO WITH B.B. KING
An Interactive Autobiography
MCA
Hybrid PC/Macintosh CD-ROM
B.B. King takes computer users on a trip through his musical past with "Big Red," a virtual rendition of the tour hus that he and his hand used from 1953 to 1958. At a crossroads, a signpost marks three road destinations from which to choose. In Indianola, King narrates a slide show of the small southern town where he grew up and provides touching and sometimes humorous anecdotes about his youth. On Beale Street, King travels his old haunts in this birthplace of the Memphis blues sound. The most compelling of the three destinations is Lucille's, a surreal "guitar heaven" that allows users to explore a historical exhibit devoted to a variety of King's musical inspirations, from Blind Lemon Jefferson to Django Reinhardt. Many of these legends come with short biographies, archival photos, or videoclips. Of course, these destinations aren't the entire journey. Getting there is half the fun, as King narrates the history of each destination during the virtual bus ride.

BAO MOJO
Pulse Entertainment
PC/Macintosh CD-ROM
If Franz Kafka were around today, he would probably approve of this eerie CD-ROM adventure that transforms the game's main character into a creepy cockroach. "Bad Mojo" is one of the weirdest games ever created, hut it is also one of the best. The brilliance of "Bad Mojo" is not in its amazing graphics or perplexing puzzles. Instead, the game's strongest challenge is in its dark insistence on making the player navigate through a gritty and often disgusting game environment. Imagine the thrill of invading a day-old TV dinner. Rejoice at the splendor of scampering over a decaying dead rat. It's a queasy journey to be sure, but "Bad Mojo" is good fun.

AUDIO BOOKS

EDITED BY TRUDI MILLER ROSENBLUM

MICROSERFS
By Douglas Coupland
Read by Matthew Perry
HarperAudio
3 hours (abridged), $15.95
Daniel, the hero of Douglas Coupland's latest Generation X novel, is a likable, insecure, and sarcastic twentysomething workaholic computer programmer. Chandler, the character played by Matthew Perry on the hit TV show "Friends," is a likable, insecure, and sarcastic twentysomething workaholic accountant. So Perry was the perfect choice to read this comic tale of computer programmers at Microsoft, living in s group house, worrying about the future, and struggling to "get a life." As always, Coupland zeroes in on the unique problems and fears of young adults in the '90s, this time adding a sympathetic nod to their middle-aged parents, who also are struggling with downsizing and unemployment. Perry slips comfortably into the first-person role of Daniel; he's a natural, and his comic timing hrings out the best in the many one-liners. This is a highly entertaining audio, and with the popularity of "Friends" at a peak, Perry's presence sbould boost sales significantly.

FELICIA'S JOURNEY
By William Trevor
Read by Simon Prebble
Recorded Books
8 hours, 30 minutes (unabridged), $44.00.
This is the grim tale of a naive Irish girl who, realizing she is pregnant, goes to England to find her missing hoyfriend, armed only with the information that he works in a lawn-mower factory. Lost in an unfamiliar country, she is befriended by a Mr. Hilditch, an outwardly jolly middle-aged man with a sinister agenda. Trevor's narrative combines gritty realism with a sense of deepening mystery, and Prebble's reading clearly evokes all the characters, down to the dialog of policemen and people on the street. The audio is engrossing for the first six or seven hours, but following a series of startling revelations, it becomes wandering and repetitive toward the end.

IN PRINT

A MUSICAL FEAST
Recipes From Over 100 Of The World's Most Famous Musical Artists
Wendy Diamond
Global Liaisons, $19.95

Touched by the plight of the homeless during a Thanksgiving weekend spent volunteering, author Wendy Williams decided to ask the world's top recording artists to donate their favorite recipes for a book project to benefit homeless organizations.

The culmination of Diamond's efforts is this lighthearted and well-intentioned volume, which serves as a surprisingly good cookbook and a source of trivia on artists of various genres.

The support from the music community is impressive: Madonna, Paul and Linda McCsrtney, the Rolling Stones, Peter Gabriel, Liza Minnelli, RuPaul, and Tammy Wynette are just a few of the more than 100 acts who submitted recipes.

These artists' musical diversity is reflected in their culinary choices: Peanut butter swirl bars (Hootie & the Blowfish), salmon cakes (Willie Nelson), and compact disc pizza (the Village People) suggest the variety of the menu items.

Some entries are tongue in cheek. For instance, Lou Reed and Laurie Anderson's contribution reads: "Order hot pastrami sandwich with mustard on rye from Carnegie Deli, NYC. Eat with pickles." David Byrne turns in a whole psge on leftovers, giving detailed instructions on how to prepare and serve them.

Others—like the Chieftains' Paddy Moloney's "original Iriah stew"—are sincere, if a bit predictable.

Among the organizstions thst benefit from Diamond's book are Empty the Shelters, National Coalition for the Homeless, New York Coalition for the Homeless, and San Francisco Coalition for the Homeless. So far, $100,000 has been raised, according to the publisher.

PAUL VERNA

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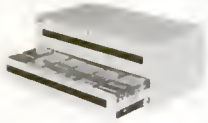

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WARNER REPORTS STRONG PROFITS

(Continued from page 6)

from $1.3 billion.

A senior Time Warner executive says revenues fell because the music group sold its 50% stake in Interscope Records, shut down the direct marketing operations, and changed the way it accounts for some label joint ventures. Previously, Warner Music's share of the income from the joint ventures it has with independent labels, such as Interscope, appeared on the revenue line of the financial statement. Now, such deals are being counted as additions to profit.

Time Warner executives also say that any future or past severance payments to departed music executives are reflected in the 1995 financials. Michael Fuchs was fired as chairman/CEO of the music group in November; thus, his contract settlement, which has not been disclosed, would have been accounted for in the fourth-quarter results.

Warner Music had another strong year in record sales, led by Hootie & the Blowfish's "Cracked Rear View" on Atlantic Records, the best-selling album of the year in the U.S. (more than 7 million units, according to SoundScan). The company also had the No. 3 seller, "Jagged Little Pill" by newcomer Alanis Morissette (Maverick/Reprise), which sold 4.2 million units.

The company's music distributor, WEA, was by far the leader in U.S. market share last year, at 21.6%. Sony Music was second, at 13.9%.

Executives maintain that all three principal areas of the music group—domestic music operations, Warner Music International, and Warner/Chappell Music Publishing—had higher revenues and cash flow in 1995 than in 1994. They say that international markets account for 58% of the music group's revenues.

But senior Time Warner executives who asked not to be identified acknowledge that the music division is "the greatest challenge for us" this year. They attribute this to the music-retail price wars in which discounters, such as Best Buy and Wal-Mart, have sold new CDs at or below cost. The executives say they are "aggressively taking action" to meet the crisis at retail with a tough new policy on minimum advertised prices (Billboard, Nov. 25, 1995), under which WEA will cut off cooperative advertising funds to accounts that sell below MAP. And executives warn that the next step will be to cease supplying product to merchants who persist in loss-leader pricing.

The executives add that they are concerned about the increasing number of product returns. They say the music group has been "re-examining" inventory management and is shipping smaller initial quantities of new releases to its accounts. In part, this move has been dictated by the merchants themselves, which have cut back on buying from the manufacturers because sluggish consumer demand during the holiday season led to bloated inventories.

In addition, Time Warner executives say the music group has "beefed up" the reserves it writes off against future sales on its financial statements in order to account for the possibility of greater-than-expected returns.

The executives say the vertiginous changes that roiled the music group in the past 1½ years are over. They characterize the new structure—in which movie studio heads Robert Daly and Terry Semel are co-chairmen/co-CEOs of Warner Music—as a "masterstroke" for Time Warner because it insures that "related entertainment enterprises work together."

Time Warner's filmed entertainment unit reports operating cash flow of $490 million on revenues of $5.08 billion in 1995, compared with cash flow of $430 million on $4.48 billion in revenues the year before. Its biggest film of the year, "Batman Forever," was the highest-grossing movie at the box office in the U.S. last year.

Executives say that home video now accounts for 30% of the film division's revenues and that both the sell-through and rental markets were strong last year. The biggest sell-through bit of the year was "Batman Forever," of which nearly 10 million units were shipped. Big rental titles included "Disclosure" and "Interview With The Vampire."

Time Warner's other operating units are publishing (Time, Entertainment Weekly, People), cable programming (HBO), cable systems (11.7 million basic subscribers), and broadcasting (WB Network).

The company reports overall operating cash flow of $3.3 billion on combined revenues of $17.7 billion in 1995. There was a net loss, however, of $166 million because of high debt payments. Long-term debt now totals $17.3 billion.

New York-based Time Warner is anticipating the resolution of two major business issues this year. One is the acquisition of Turner Broadcasting System, valued at more than $7 billion. The deal requires approval from the Federal Trade Commission on anti-trust matters, the FCC on cable concerns, and shareholders. A senior Time Warner executive says he is hopeful that the deal will close by the third quarter.

The other issue is a lawsuit by atrategic partner US West, the Colorado-based telephone company that owns 25% of Time Warner's movie, TV, and cable operations. US West is trying to block the Turner deal, charging that it violates terms of its partnership with Time Warner. A Time Warner executive says that the two companies have held ongoing discussions "at the highest levels" and that they agree on the "desirability of a cable footprint together over time." A trial date is set for March 13.

Executives acknowledge that Time Warner may eventually restructure into two operating units, one for content (music, movies, TV programming, and interactive media) and one for telecommunications (cable and telephony).

In a strong indication of investors' approval of the financial results, Time Warner's stock rose $2 the day the results were announced and closed at $43.50 in regular trading on the New York Stock Exchange.

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • VOX JOX • MUSIC VIDEO • VIDEO MONITOR

A Man And His Cow. WRCX (Rock 103.5) Chicago's Jeff "Turd" Renzetti, left, and WYNY New York's Jim Ferguson put a moove on Howard Stern's home turf as they parade a live cow in front of WXRK (K-Rock) New York's midtown studios. The stunt was part of Mancow Muller's one-day simulcast on WRCX and WYNY Feb. 5 (see story, page 96).

Radio Rocks The Vote In Election Campaign

Medium Joins MTV To Promote Youth Awareness

■ BY CHUCK TAYLOR

Radio is doing its part to rally 18- to 24-year-old listeners to the polls with nationwide participation in the just-launched Radio Rocks the Vote campaign.

The effort marks new territory for Rock the Vote, which was founded in 1990 by members of the recording industry to motivate young adults to participate in the political process. Through its high-profile television tie-ins, particularly with MTV, the organization is credited with hringing an additional 2 million young voters to the '92 presidential election.

Its cost-free radio licensing agreement will allow stations to utilize Rock the Vote's well-known check-mark logo and celebrity public service announcements in promotional efforts, including voter registration drives, on-air liners and sweepers, and tie-ins with station events. The organization is offering exclusive rights to one rock and one urban station in each of the nation's top 50 markets.

"Radio is one of the best media for reaching out in local communities and touching its audience. We're a very grass-roots organization, so merging radio with what we do is the perfect synergy," says Sharon Fratello-Trager, Rock the Vote's director of special projects. "We have the facts, the data, and information, while stations know their markets and how to street market anything."

Among the first stations to join tbe cause was WKQX (Q101) Chicago, which has vowed to make Radio Rocks the Vote a focus of its spring and summer marketing efforts.

The modern rock station will kick off its campaign with a three-hour on-air special in March called "Time Out: A Rock The Vote Special," which will integrate entertainment and local/national political figurea, musicians, and listeners. The show will stress youth issues and the importance of the voting process, according to Q101 director of marketing Rey Mena.

"We did something similar last year to kick off our suicide prevention drive, and raised $125,000 through concerts for charity," he says. "This will definitely be intertwined with everything we do. It's important, and it fits our core."

Q101 will turn one of its station vans into a Rock the Vote vehicle, appearing at high-traffic areas throughout the Democratic national convention's host city. The van will also promote the cause at concerts, street festivals, and client tie-ins. "Wherever our listeners congregate, that's where we'll be," Mena says.

In Boston, which has a high percentage of 18- to 24-year-olds via its spate of colleges and universities, WJMN (Jam'n 94.5) intends to maximize its involvement with a "20 Colleges In 20 Days" voter registration drive. The station will also display its logo with Rock the Vote's

(Continued on next page)

Unorthodox Holidays Cause For Celebration

Promos Sanctify Anything From Pies To Chia Pets

■ BY CARRIE BORZILLO

LOS ANGELES—So a station account executive comes in frantically ranting about needing a fun promotion for a hot dog company. Giving away hot dogs on the air doesn't usually make for good radio, right?

But when it's tied into National Hot Dog Month, suddenly it doesn't sound so forced. At least, it didn't to Chris Ryan, director of marketing at KKLQ/ KOGO/KIOZ/KGMG San Diego, who once used a time buy from a major wiener company to host a tailgate party for National Hot Dog Month.

The ohscure holiday is one of many strange and potentially profitable occasions listed in "Chase's Calendar Of Events," which a number of promotion directors have put into action to cook up creative account tie-ins. The 500-page book also lists traditional holidays, celebrity birthdays, historical events, and various other major events.

Take, for example, National Salad Month, Save the Rhino Day, National Pie Day, Save Your Back Week, Scuba Diving Week, National Thank You Day. National Popcorn Day, National Relaxation Day, and even National Chia Pet Day, in honor of our favorite grass-growing pottery pets.

"It's great for clients and a great excuse to tie-in a client that wants an event that sounds lame, hut not if you have a clever reason to do it," Ryan says.

To mark its 40th anniveraary in 1997, 2,000 entries will he added to the book, although none could be announced at press time.

Beth Johnson, assistant editor of "Chase's"—which is published by Chicago-hased Contemporary Books, a division of Trihune New Media—saya entries are chosen hased on what the edltors feel readers need to be aware of and/or on the element of fun they hring to the book.

PROMOTIONS & MARKETING

For example, Sheri Nelson, promotion director at KBGG San Francisco, stumhled upon National Chia Pet Day and found a new way to torment the station's morning show producer, John August, affectionately referred to as "Monkey Boy."

The station turned August into a human Chia Pet, complete with a sod hat and occasional watering from passers-hy to hring attention, alheit in a rather offheat way, to Earth Day. Both holidays are in April.

Monkey Boy has also served as a human piñata on Cinco De Mayo and as a human stress reliever wrapped in foam, upon whom listeners could take out their frustrations with a hat for National Stress Day.

Von Freeman, promotion director at WKRQ (Q102) Cincinnati (who often leaves the wacky national holiday of the day on his voice mail), had fun one year with National Popcorn Day.

The station promoted a local popcorn company by having a listener drive around town in a car filled to the roof with popcorn. The listener, who was paid $102 for her troubles, called in to the station with on-air reports of public reaction.

"It got people talking all over town about the station," Freeman says, "whicb is exactly what we wanted."

Armed with her "Chase's," Karen Tobin, VP of marketing at KIIS Los Angeles, has created many promotions or stunts over the years.

"It's a great resource when trying to come up with out-of-hox ideas in sales promotions or in introducing a new personality. It also works where you need that hook for a remote," she says.

To help promote its new afternoon drive host, the bald-headed Nastyman, KIIS hosted an attention-grabhing head-shaving remote for National Be Bald Day. The station gave away Nastyman masks, cash, and trips to California ski resort Mount Baldy.

For "Naked Gun II," which happened to premiere in the same month as Nude Recreation Week, KIIS ran a hig event to promote the movie at a clothing-free envlronment. The day was complete with a "hun run," in which naked or partially naked listeners raced to win a solar-powered car.

The "hun run" not only tied in with the theme of nakedness but with the fact that one of the movie's characters ate hot dogs throughout the movie. The solar car tied in with the movie's environmental theme.

For WPOC Baltimore, morning show host Laurie DeYoung often scans through "Chase's" for interesting topics or silly things to do on air. She gave away $100 for the most interesting pie-related story for National Pie Day.

And In Other News . . . While country fans moumed the loss of WYNY Naw York, another demographic welcomed to tha market Radio AAHS, the 24-hour national children's radio network, on WJDM-AM 1660. The launch, which was given an appropriate welcome at toy store FAO Schwarz, drew New York mayor Rudolph Giuliani, left; school kids from tha area; and AAHS DJs Dan Geiger and Liv Leamer. Tucked behind the rhythm-filled kids is Children's Broadcasting Corp. president Christopher Dahl.

Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 59 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

THIS WK	LAST WK	2 WKS AGO	WKS ON	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	14	ONE SWEET DAY COLUMBIA 78771	◆ MARIAH CAREY & BOYZ II MEN
2	3	4	18	BLESSED ROCKET 852394/ISLAND	◆ ELTON JOHN
3	2	2	39	AS I LAY ME OOWN COLUMBIA 77801	◆ SOPHIE B. HAWKINS
4	4	3	28	BACK FOR GOOD ARISTA 1 2848	◆ TAKE THAT
5	7	5	15	YOU'LL SEE MAVERICK 17759/WARNER BROS	◆ MADONNA
6	5	6	27	TIL I HEAR IT FROM YOU A&M 581380	◆ GIN BLOSSOMS
7	11	13	19	NAME METAL BLADE 17758/WARNER BROS	◆ GOO GOO DOLLS
8	14	15	16	TIME ATLANTIC 87095	◆ HOOTIE & THE BLOWFISH
9	8	11	18	BREAKFAST AT TIFFANY'S RAINMAKER 9813B/INTERSCOPE	◆ DEEP BLUE SOMETHING
10	6	7	27	ROLL TO ME A&M 581114	◆ DEL AMITRI
11	12	14	12	MISSING ATLANTIC 87124	◆ EVERYTHING BUT THE GIRL
12	9	8	31	ONLY WANNA BE WITH YOU ATLANTIC 87132	◆ HOOTIE & THE BLOWFISH
13	10	9	34	KISS FROM A ROSE ZTT/SIRE 17896/WARNER BROS	◆ SEAL
14	13	10	16	EXHALE (SHOOP SHOOP) ARISTA 1 2885	◆ WHITNEY HOUSTON
15	15	12	37	RUN-AROUND A&M 580982	◆ BLUES TRAVELER
16	16	18	11	OON'T CRY ZTT 17708/WARNER BROS	◆ SEAL
17	17	19	4	JESUS TO A CHILO DREAMWORKS ALBUM CUT/GEFFEN	◆ GEORGE MICHAEL
18	18	16	24	CARNIVAL ELEKTRA 64413/EEG	◆ NATALIE MERCHANT
19	19	21	7	I WANT TO COME OVER ISLAND 854528	◆ MELISSA ETHERIDGE
20	20	17	25	RUNAWAY A&M 581194	◆ JANET JACKSON
				★★★ AIRPOWER ★★★	
21	21	22	9	WONOER ELEKTRA 64376/EEG	◆ NATALIE MERCHANT
22	22	27	11	ONE OF US BLUE GORILLA 852368/MERCURY	◆ JOAN OSBORNE
23	23	23	19	GOOO INTENTIONS COLUMBIA ALBUM CUT/REPRISE	◆ TOAO THE WET SPROCKET
24	25	25	8	OREAMING OF YOU EMI LATIN 58490/EMI	SELENA
25	27	31	4	SO FAR AWAY LAVA ALBUM CUT/ATLANTIC	◆ ROD STEWART
26	26	26	24	FANTASY COLUMBIA 78043	◆ MARIAH CAREY
27	30	38	3	NOBOOY KNOWS LAFACE 2-4115/ARISTA	◆ THE TONY RICH PROJECT
28	32	—	2	HOOK A&M 581176	◆ BLUES TRAVELER
29	38	—	2	SOMEWHERE RCA VICTOR ALBUM CUT	PHIL COLLINS
30	34	35	12	HAND IN MY POCKET MAVERICK ALBUM CUT/REPRISE	◆ ALANIS MORISSETTE
31	29	30	4	PROMISES BROKEN COLUMBIA 78215	◆ SOUL ASYLUM
32	33	33	5	INSENSITIVE A&M 581274	◆ JANN AROEN
33	31	28	18	I WILL REMEMBER YOU ARISTA 1 2893	◆ SARAH MCLACHLAN
34	39	—	2	THE WORLD I KNOW ATLANTIC 87088	◆ COLLECTIVE SOUL
35	36	36	6	A LOVE SO BEAUTIFUL COLUMBIA ALBUM CUT	MICHAEL BOLTON
36	35	32	24	FOREVER TONIGHT RIVER NORTH 3005	◆ PETER CETERA & CRYSTAL BERNARD
37	28	29	9	GET TOGETHER SIMIT 17780	BIG MOUNTAIN
				★★★ HOT SHOT DEBUT ★★★	
38	NEW ▶		1	CLOSER TO FREE SLASH 12676/REPRISE	BODEANS
39	NEW ▶		1	WONDERWALL EPIC 78216	◆ OASIS
40	NEW ▶		1	ONLY LOVE (THE BALLAD OF SLEEPING BEAUTY) COLUMBIA 78177	◆ SOPHIE B. HAWKINS

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 600 detections for the first time. ◆Videoclip availability. © 1996, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENT

1	1	—	2	I'LL BE THERE FOR YOU EASTWEST 64384/EEG	◆ THE REMBRANOTS
2	3	2	9	IN THE HOUSE OF STONE ANO LIGHT MERCURY 858940	◆ MARTIN PAGE
3	4	3	13	I KNOW COLUMBIA 77750	◆ DIONNE FARRIS
4	2	1	3	I CAN LOVE YOU LIKE THAT BLITZZ 87134/ATLANTIC	◆ ALL-4-ONE
5	—	—	1	OECEMBER ATLANTIC 87157	◆ COLLECTIVE SOUL
6	5	4	25	YOU GOTTA BE 550 MUSIC 77551	◆ OES'REE
7	7	7	13	I'LL STAND BY YOU SIRE 18160/WARNER BROS.	◆ PRETENOERS
8	6	6	47	ALL I WANNA DO A&M 580702	◆ SHERYL CROW
9	—	10	22	HOLD MY HANO ATLANTIC 87230	◆ HOOTIE & THE BLOWFISH
10	10	8	44	COME TO MY WINDOW ISLAND 858028	◆ MELISSA ETHERIDGE

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Radio

PROGRAMMING

Teenagers Are New Media Dream Demo

Study Says 'Generation Y' Is New Force In Consumerism

Generation X is passé, and teens are the new "in" cultural phenomenon for media attention.

So ventures a new study released by the Interep Radio Store, which concludes that today's "Generation Y" has more money, is more consumer-savvy, and is exposed to more media than any generstion preceding it.

"Today's teens will be the greatest force in consumerism since their baby-boomer parents, yet they are different than earlier generations," says Marla Pirner, Interep's executive VP/director of research. "They have more money to spend at a younger age and have been the target of advertising since they were young children."

The study concludes that radio reaches 93% of the nation's 28.5 million teens each week, 80% of that during TV's prime time. In fact, radio is the No. 1 preferred media that those surveyed mentioned as an effective way to reach them, followed by magazines, cable TV, and ads shown before movies in theaters.

The favorite radio formats of teens are top 40/rock (36%), country (18%), AC (18%), album rock (17%), urban (11%), classic rock (6%), and oldies (5%). The study also says that today's teens are heavily influenced by grunge, rap, and hip-hop, naming the late Kurt Cobain and Snoop Doggy Dogg as "the defining musicians of the day."

Among teen activities, many parents would be surprised to find that household chores were ranked first by teens, taking up 11 hours, 42 minutes per week. Watching TV was next (8:33), followed by listening to radio (7:00), working (6:48), time with boyfriends/girlfriends (6:17), time with friends (6:10), and listening to records/CDs (5:55).

Other interesting statistics: One in five purchasers of stereo equipment and cellular phones is a teen, and the favorite magazines of teens are Sports Illustrated, TV Guide, Seventeen, YM, and National Geographic.

CHUCK TAYLOR

RADIO ROCKS THE VOTE IN ELECTION CAMPAIGN

(Continued from preceding page)

on bumper stickers, buttons, and key chains.

"It's a great way to do something for the community and tie it in on a national level. From now until November, there's nothing you're going to be hearing more about than the elections," says Dennis O'Heron, marketing director at Jam'n 94.5.

The station has already demonstrated its commitment on a different front by setting up a studio backstage during its Super Jam concert in December, at which artists were invited to record promos for the national campaign. Takers included Salt-N-Pepa, Brandy, Soul For Real, Shai, Brian McKnight, After 7, and Montell Jordan.

"We took it on because the artists we play are into it, and we're into it. It's a perfect marriage," O'Heron says. "Whenever you can tie in a campaign that your core artiats are going to talk about, it's just logical station marketing."

XHTZ-FM (Jammin Z90) San Diego (site of the Republican national convention) partnered with the city voter registrar's office for its initial Rock the Vote effort Feb. 10. Z90 partook in San Diego's Go for the Vote Day, while the city agreed to provide volunteers for the station's Rock the Vote efforts throughout the year.

Promotion director Monchai Pungaew has also planned on-air forums to educate listeners about issues he says are often ignored on the national level, sucb as education and teen pregnancy.

"Radio is the most effective medium to reach this demo," Pungaew says. "There's a sense of apathy in this country, because youth don't have faith in the system. But if you hype them with education and make the process more hip and more interesting, they're going to become more involved."

Through the station's efforts, Pungaew is determined to register 90,000 young voters. "We'll collect pledge cards from them, which we mail back to Rock the Vote. Then, when it gets close to the fall election, they mail back the cards to remind them to vote," be says. "I personally think this is a responsibility. It's a big deal to us."

"If we can influence people to actually go out and vote, then we'll be doing a great community service," adds Peggy Panosh, director of marketing at WXRK (K-Rock) New York, whose involvement remains in the planning stages.

"We're going to tie it in with a big effort," she says. "Radio is a very powerful medium, and we're a powerful radio station in New York. We're super-committed to this."

FALL '95 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank.
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BIRMINGHAM, ALA.—(55)

Call	Format	Fa '94	W '95	Sp '95	Su '95	Fa '95
WZZK-AM-FM	country	15 3	13 7	15 1	10 R	13.8
WENN	R&B	10 R	11 0	10 5	11.2	RR
WMJJ	AC	7 4	R 1	R 7	R 9	R 1
WZRR	cls rock	9 R	7.4	5 5	R 7	6.1
WERC	N/T	8 4	9 8	9 7	9 9	7.1
WMXQ	top 40	3 4	4 9	4 4	4 7	8.2
WATV	R&B adult	4 1	3 8	3 1	3 8	5 0
WODL	oldies	9 0	4 2	5 3	9 0	4.8
WOWC	country	2 7	3 1	2 4	3 2	3.2
WAPI	adult std	2 7	3.1	4 4	3 1	3.1
WTUG	R&B	3.5	3.3	3.9	3 5	3.0
WWBR	album	—	—	—	2 9	3.0
WDJC-FM	religious	3.5	2 5	3.0	4.0	2.9
WAGG	religious	3.2	4 1	4.8	3.3	2.7
WYOK	sports	1 5	2.3	1.8	1 6	2.8
WILO	R&B adult	1 6	1.3	2 1	2 4	1.4
WKLO	country	—	.7	.6	—	.5
WQEN	AC	.6	.5	.9	.7	1.0
WAYE	religious	7	—	—	—	1.8

ALBANY, N.Y.—(57)

Call	Format	Fa '94	W '95	Sp '95	Su '95	Fa '95
WGNA-AM-FM	country	12.2	12 R	12.2	9.8	11.3
WOT	N/T	9.1	9.1	8.6	9.2	9.5
WFLY	top 40	8 9	9 3	8 4	9 0	9.1
WYJB	AC	8.2	9 8	8 5	7 2	8.2
WQBJ/WQBK-FM	modern	3 9	4.2	4 0	5 0	6.5
WPYX	album	7 3	9 8	9 5	7 9	6.4
WABY/WEMX	adult std	3 9	2 9	4 8	2 5	5.5
WRVE	AC	7 3	R 3	9 4	5 9	4 R
WKLI	AC	5.1	4 8	5 7	4 8	4.0
WZRQ	album	2 5	3 3	2 2	3 1	2.8
WEQX	album	1 3	1.3	1 9	1 8	1.8
WHRL	jazz/AC	7	1.1	1 7	2 4	1.8
WQBK-AM	N/T	2 3	2 8	1 5	2 2	1.7
WROW	N/T	9	2 4	2 9	2 5	1.7
WXLE	album	1 4	1 5	1 5	1 1	1 9
WYSR	70's oldies	1 8	1 4	2 1	1 8	1.3
WTRY-AM	oldies	1 5	1 3	—	1 R	1.3

SYRACUSE, N.Y.—(68)

Call	Format	Fa '94	W '95	Sp '95	Su '95	Fa '95
WNTQ	top 40	10 0	9 5	9 4	10 3	13.8
WSYR	N/T	13.2	10 8	9 4	9 8	11.3
WYYY	AC	11 1	9 2	10 4	8 2	8.5
WBBS	country	6 0	8 5	7 5	8 3	7.4
WAQX	album	9 4	8 3	8 0	9 0	8.3
WSEN-FM	oldies	9 2	9 9	9 9	5 0	R.8
WKRL	album	3 0	4 9	5 0	4 2	4.2
WTKW	cls rock	1 9	3 1	3 2	3 8	4.2
WFBL	adult std	5 3	3 1	3 6	4 2	4.1
WHEN-FM	country	4 0	4 0	3 R	3 R	2.4
WHEN-AM	N/T	3 2	2 4	3 1	2 9	2.3
WFBG-FM	country	2 0	1 3	1 4	1 8	1.8
WROS	R&B adult	—	—	—	—	1.9
WTLA	album	3 0	1 5	1 7	1 6	1.5
WNYE	modern	—	—	—	1 9	1.2
WSCP-AM	country	—	—	.7	9	1.9

TOLEDO, OHIO—(75)

Call	Format	Fa '94	W '95	Sp '95	Su '95	Fa '95
WVKS	top 40	R.2	7 6	9.2	10 1	12.R
WKKO	country	12.8	13 4	10.2	10 4	11.2
WRVF	AC	9 8	7 0	7.0	9 7	9.4
WHOT	album	9 8	5.2	7 3	7 7	9.3
WWWM-FM	AC	5 9	7 4	8 5	7.2	5.9
WRQN	oldies	4 2	4 5	5 4	5 9	5.2
WSPD	N/T	6 9	R 5	6 5	5 7	R.2
WBUZ	album	3 R	2 9	4 7	4 R	R 0
WJR	N/T	3 8	3 8	4.2	3 5	4.0
WCWA	adult std	2 6	3 0	3 5	2 R	3.1
WLQR	R&B adult	3 3	3.2	1 6	3.1	3.9
WXKR	cls rock	5 1	4 9	5 3	3.7	2.9
WJLB	R&B	2 2	2 0	2 2	2 5	2.0
CKWW	adult std	1 2	.8	1 3	1 0	1.7
WYHK	country	1 9	2 0	1 6	1 9	1.4
WJZE	jazz/AC	—	—	—	1 2	1.3
WTOD	country	1 2	1 2	8	8	1.0

Breakfast, Anyone? Interscope Records' Deep Blua Somathing was among the acts that played before 1,200 listeners of KRBE Houston's racanl Plugged-In concert. Prelending lo ba longtima buds are the band's lead vocalist Todd Pipe, left, and KRBE late-night jock Michela Fisher.

THE MODERN AGE • BY BRADLEY BAMBARGER

As far as I can remember, the words were originally about some loony girl I was going out with, but after a while, they got mixed up with ideas about success and failure," explains Radiohead front man Thom Yorke about the lyrical inspiration behind the Capitol act's song "High And Dry."

At No. 20 on Modern Rock Tracks after nine weeks on the chart, "High And Dry" is the second single from Radiohead's powerful sophomore album, "The Bends." Less intense than the affecting first single, "Fake Plastic Trees," "High And Dry" features the band's trademark anthemic introspection at its most mellifluous—although the song's serenely insistent melody belies the anxiety of its genesis.

In fact, "High And Dry"—with lyrics like "You're watching all the ground beneath you drop/You're turning into something you are not"—came to signify the band's mind-set while in the throes of the pressurized sessions for "The Bends." According to Yorke, after the sensation of "Creep"—the sleeper hit from the group's debut album, "Pablo Honey"—

"After 'Creep,' we were scared, and people were interfering. We had to claim our creative freedom."
—Thom Yorke of Radiohead

Radiohead was behind the eight ball.

"It was a complete crisis situation," Yorke says. "No matter what we came up with, we were thinking, 'My God, people are going to hate us.'

" 'High And Dry' was an old demo we thought was rubbish, you know, too Rod Stewart or something," Yorke adds. "But when we came back to the track one day, it seemed like a mirror showing us all the things we had been through. After 'Creep' and the fatigue from all the touring, we were scared shitless, really, and people were interfering. We had to claim our creative freedom . . . That'll never happen again. Now we have so much freedom, we barely know what to do with it."

After experiencing the distress of rising too fast, Yorke says he and the band have their priorities straight. "The music is one thing, and the business is another, but most important is how you relate to each other in the band."

Billboard® FOR WEEK ENDING FEBRUARY 17, 1996

Album Rock Tracks™

LAST WK.	2 WKS AGO	WKS. ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / LABEL/DISTRIBUTING LABEL
			★★★ No. 1 ★★★	
1	1	15	THE WORLD I KNOW COLLECTIVE SOUL 3 weeks at No. 1	◆ COLLECTIVE SOUL ATLANTIC
2	3	23	CUMBERSOME AMERICAN STANDARD	◆ SEVEN MARY THREE MAMMOTH/ATLANTIC
(3)	5	11	1979 MELLON COLLIE AND THE INFINITE SADNESS	◆ SMASHING PUMPKINS VIRGIN
4	2	11	I GDT ID	PEARL JAM EPIC
(5)	4	13	GLYCERINE SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
(6)	6	9	SEE YOU DN THE OTHER SIDE OZZMOSIS	OZZY OSBOURNE EPIC
(7)	9	9	SANTA MDNICA (WATCH THE WDRLD DIE) SPARKLE AND FADE	◆ EVERCLEAR TIM KERR/CAPITOL
(8)	7	9	HEAVEN BESIDE YDU ALICE IN CHAINS	◆ ALICE IN CHAINS COLUMBIA
(9)	11	7	WDNDERWALL (WHAT'S THE STORY) MORNING GLORY?	◆ OASIS EPIC
(10)	12	10	IN THE MEANTIME RESIDENT ALIEN	◆ SPACEHOG HIFI/SIRE/EEG
11	8	11	WAITING FDR TONIGHT PLAYBACK	TOM PETTY & THE HEARTBREAKERS MCA
(12)	14	8	BRAIN STEW/JADED INSOMNIAC	◆ GREEN DAY REPRISE
13	10	12	COVER YOU IN OIL BALLBREAKER	◆ AC/DC EASTWEST/EEG
			★★★ AIRPOWER ★★★	
(14)	21	2	FOLLOW YOU DOWN CONGRATULATIONS I'M SORRY	◆ GIN BLOSSOMS A&M
(15)	17	20	4	NAKED A BOY NAMED GOO	◆ GOO GOO OOLLS METAL BLADE/WARNER BROS
(16)	20	23	5	SISTER FOMA	THE NIXONS MCA
17	13	7	20	MY FRIENDS ONE HOT MINUTE	◆ RED HOT CHILI PEPPERS WARNER BROS
18	16	13	24	NAME A BOY NAMED GOO	◆ GOO GOO OOLLS METAL BLADE/WARNER BROS
19	15	12	17	DEJA VOOOOO LEOIBETTER HEIGHTS	KENNY WAYNE SHEPHERD GIANT
20	18	18	8	PRDMISE VICTOR	◆ VICTOR ATLANTIC
(21)	22	25	4	NATURAL ONE KIDS SOUNDTRACK	◆ FOLK IMPLOSION LONDON/ISLAND
22	19	16	18	BULLET WITH BUTTERFLY WINGS MELLON COLLIE AND THE INFINITE SADNESS	◆ SMASHING PUMPKINS VIRGIN
(23)	23	36	3	AEROPLANE ONE HOT MINUTE	◆ RED HOT CHILI PEPPERS WARNER BROS
(24)	NEW ▶		1	SHE'S JUST KILLING ME FROM DUSK TIL DAWN	ZZ TOP EPIC SOUNDTRAX/EPIC
(25)	25	38	3	AWAY RUBBERNECK	◆ TOADIES INTERSCOPE
(26)	31	—	2	WHAT DO I HAVE TO DO? WITHER BLISTER BURN + PEEL	◆ STABBING WESTWARD COLUMBIA
(27)	35	—	2	EVERYTHING FALLS APART HAPPY NOWHERE	◆ DOG'S EYE VIEW COLUMBIA
(28)	28	39	3	I WANT TD COME OVER YOUR LITTLE SECRET	◆ MELISSA ETHERIDGE ISLAND
(29)	37	—	2	DROWN TRACE	◆ SON VOLT WARNER BROS
30	27	26	6	TIME CRACKED REAR VIEW	◆ HOOTIE & THE BLOWFISH ATLANTIC
(31)	NEW ▶		1	HANDS IN THE AIR IT'S A MYSTERY	BOB SEGER & THE SILVER BULLET BAND CAPITOL
32	29	39	9	PROMISES BROKEN LET YOUR DIM LIGHT SHINE	◆ SOUL ASYLUM COLUMBIA
33	26	21	9	ONE OF US RELISH	◆ JOAN OSBORNE BLUE GORILLA/MERCURY
34	33	32	21	HOOK FOUR	◆ BLUES TRAVELER A&M
39	21	21	18	PURE MASSACRE FROGSTOMP	◆ SILVERCHAIR EPIC
(36)	NEW ▶		1	VOICE OF EUJENA SEEDS	BROTHER CANE VIRGIN
37	32	31	22	HARD AS A ROCK BALLBREAKER	◆ AC/DC EASTWEST/EEG
38	38	32	1	SATELLITE UNDER THE TABLE AND DREAMING	◆ DAVE MATTHEWS BAND RCA
39	33	28	39	PERRY MASON OZZMOSIS	◆ OZZY OSBOURNE EPIC
40	38	—	2	TICKING BREATHE	◆ LOUD LUCY DGC/GEFFEN

Billboard® FOR WEEK ENDING FEBRUARY 17, 1996

Modern Rock Tracks™

LAST WK.	2 WKS AGO	WKS. ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / LABEL/DISTRIBUTING LABEL
			★★★ No. 1 ★★★	
1	1	13	WDNDERWALL (WHAT'S THE STORY) MORNING GLORY? 8 weeks at No. 1	◆ OASIS EPIC
2	2	13	1979 MELLON COLLIE AND THE INFINITE SADNESS	◆ SMASHING PUMPKINS VIRGIN
(3)	6	10	7	IRONIC JAGGED LITTLE PILL	◆ ALANIS MORISSETTE MAVERICK/REPRISE
4	4	5	9	BRAIN STEW/JADED INSOMNIAC	◆ GREEN DAY REPRISE
5	5	7	15	SANTA MONICA (WATCH THE WDRLD DIE) SPARKLE AND FADE	◆ EVERCLEAR TIM KERR/CAPITOL
6	3	3	15	GLYCERINE SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
(7)	10	11	11	IN THE MEANTIME RESIDENT ALIEN	◆ SPACEHOG HIFI/SIRE/EEG
(8)	14	15	6	HEAVEN BESIDE YDU ALICE IN CHAINS	◆ ALICE IN CHAINS COLUMBIA
(9)	12	13	8	NAKED A BOY NAMED GOO	◆ GOO GOO DOLLS METAL BLADE/WARNER BROS
(10)	15	17	4	AERDPLANE ONE HOT MINUTE	◆ RED HOT CHILI PEPPERS WARNER BROS
11	7	8	14	THE WDRLD I KNDW COLLECTIVE SOUL	◆ COLLECTIVE SOUL ATLANTIC
12	8	4	11	I GOT ID	PEARL JAM EPIC
13	13	12	14	JUST A GIRL TRAGIC KINGDOM	◆ NO DOUBT TRAUMA/INTERSCOPE
(14)	16	—	2	FDLLDW YDU DDWN CONGRATULATIONS I'M SORRY	◆ GIN BLOSSOMS A&M
15	9	6	18	NATURAL ONE KIDS SOUNDTRACK	◆ FOLK IMPLOSION LONDON/ISLAND
(16)	19	31	3	PEACHES THE PRESIDENTS OF THE UNITED STATES OF AMERICA	◆ THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
17	11	9	17	CUMBERSOME AMERICAN STANDARD	◆ SEVEN MARY THREE MAMMOTH/ATLANTIC
(18)	20	24	4	BIG ME FOO FIGHTERS	FOO FIGHTERS ROSWELL/CAPITOL
(19)	22	21	5	CAUGHT A LITE SNEEZE BOYS FOR PELE	◆ TORI AMOS ATLANTIC
(20)	21	18	9	HIGH AND DRY THE BENDS	◆ RADIOHEAD CAPITOL
21	18	14	10	RUBY SOHO AND OUT COME THE WOLVES	◆ RANCID EPITAPH
(22)	23	26	4	DNLY HAPPY WHEN IT RAINS GARBAGE	◆ GARBAGE ALMO SOUNDS/GEFFEN
23	17	16	11	MIGHTY K.C. EXAMPLE	◆ FOR SQUIRRELS 550 MUSIC
			★★★ AIRPOWER ★★★	
(24)	26	32	3	BLUSTER ALIBICULTATE	◆ SALT ISLAND
25	24	20	25	POSSUM KINGDDM RUBBERNECK	◆ TOADIES INTERSCOPE
(26)	29	36	3	WHAT DO I HAVE TD DO? WITHER BLISTER BURN + PEEL	◆ STABBING WESTWARD COLUMBIA
27	25	19	21	ONE OF US RELISH	◆ JOAN OSBORNE BLUE GORILLA/MERCURY
(28)	30	34	3	AWAY RUBBERNECK	◆ TOADIES INTERSCOPE
(29)	34	38	4	DROWN THALE	◆ SON VOLT WARNER BROS
30	28	22	18	BULLET WITH BUTTERFLY WINGS MELLON COLLIE AND THE INFINITE SADNESS	◆ SMASHING PUMPKINS VIRGIN
31	27	23	10	SATELLITE UNDER THE TABLE AND DREAMING	◆ DAVE MATTHEWS BAND RCA
32	32	21	18	WONDER TIGERLILY	◆ NATALIE MERCHANT ELEKTRA/EEG
(33)	38	—	1	TINY MEAT SALT PETER	RUBY CREATION/WORK
34	31	25	21	MY FRIENDS ONE HOT MINUTE	◆ RED HOT CHILI PEPPERS WARNER BROS
39	39	26	26	HOOK FOUR	◆ BLUES TRAVELER A&M
(36)	NEW ▶		1	ZERO MELLON COLLIE AND THE INFINITE SADNESS	SMASHING PUMPKINS VIRGIN
32	39	39	22	I'LL STICK AROUND FOO FIGHTERS	◆ FOO FIGHTERS ROSWELL/CAPITOL
(38)	NEW ▶		1	DIANA VULTURE	3 LB. THRILL 57/550 MUSIC
39	37	38	1	TICKING BREATHE	◆ LOUD LUCY DGC/GEFFEN
(40)	NEW ▶		1	EVERYTHING FALLS APART HAPPY NOWHERE	◆ DOG'S EYE VIEW COLUMBIA

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 album rock stations and 71 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.
◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Album Rock) or 900 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1996, Billboard/BPI Communications.

SAPPORO BEER TOKIO HOT 100 NOT ONE HUNDRED

HITS! IN TOKIO

Week of January 28, 1996

① Anywhere Is / Enya
② Power Of A Woman / Eternal
③ Like Marvin Gaye Said (What's Going On) / Speech
④ Beautiful Life / Ace Of Base
⑤ Jackson Cannery / Ben Folds Five
⑥ Mr. Jones / Out Of My Hair
⑦ Stayin' Alive / N-Trance Featuring Ricardo Da Force
⑧ Diggin' On You / TLC
⑨ Exhale / Whitney Houston
⑩ Taffy / Lisa Loeb And Nine Stories
⑪ I'll Always Be Around / C + C Music Factory Featuring A.S.K. M.E. & Vic Black
⑫ One Sweet Day / Mariah Carey & Boyz II Men
⑬ Runaway / The Corrs
⑭ Gold / ?
⑮ It's Oh So Quiet / Bjork
⑯ Jesus To A Child / George Michael
⑰ Kiss / Patti Austin
⑱ Free As A Bird / The Beatles
⑲ Take Cover / Mr. Big
⑳ To Love You More / Celine Dion
㉑ Remembering The First Time / Simply Red
㉒ Vertigogo / Combustible Edison
㉓ Yes / McAlmont & Butler
㉔ Something So Right / Annie Lennox Featuring Paul Simon
㉕ Hey Lover / L.L. Cool J
㉖ Get Together / Big Mountain
㉗ You'll See / Madonna
㉘ Good Sweet Lovin' / Louchie Lou And Michie One
㉙ Departures / Globe
㉚ Guts Daze / Ufuia
㉛ Love City Groove / Love City Groove
㉜ I Need To Be In Love / Carpenters
㉝ Heaven Only Knows / Swing Out Sister
㉞ Feel The Goodmaee / Charlene Smith
㉟ Yeha Noha / Sacred Spirit
㊱ Baby Maybe / Ice
㊲ While The Earth Sleeps / Peter Gabriel With Deep Forest
㊳ Lump / The Presidents Of The United States Of America
㊴ Dancing Queen / P
㊵ Heaven For Everyone / Queen
㊶ Heaven / Solo
㊷ Together / Espressione Globale Vibrazioni Productions
㊸ Tsumetaku Shinaide / Miwa Yoshida
㊹ I Got Id / Pearl Jam
㊺ Moonlight / Sung
㊻ Rock With You / Quincy Jones
㊼ You Come Through / Tom Petty And The Heartbreakers
㊽ Kelly's Heroes / Black Grape
㊾ Goldeneye / Tina Turner
㊿ Ashitomaau / Maki Ohguro

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE
Station information available at:
http://www.iofojapan.com/JWAVE/

Jacor Climbs On The Buying Bandwagon; Mancow Takes WYNY Into Format Limbo

FASTER THAN YOU can say "telecom bill," Jacor Communications announced its purchase of the 12-station Noble Broadcast Group for $152 million.

This mega-deal, which comes in the tailwind of passage of the Telecommunications Act of 1996 (see story, page 6), will give Jacor 35 stations, eight of them in Denver—the maximum allowed under the new regs. The group, which will seek shareholder approval for a new name for the merged company, is now the fifth-largest radio-station owner. Noble CEO **John Lynch** joins Jacor as vice-chairman.

Death watch: Emotions were free-flowing as WYNY New York counted down its final hours as the Big Apple's only country station. Listeners were literally in tears on-air as they joined DJs to reminisce, bid adieu, and wonder what will come next in light of Evergreen's decision to pull the plug on the format, which has consistently been less than luminous in the ratings.

So what was the last record WYNY played before dropping country? **Garth Brooks**' "The Dance," twice—once when the regular air staff said goodbye at 6 p.m. Feb. 4, and then at the end of the syndicated show "After MidNite With Blair Garner."

Next came **WRCX** morning host **Mancow Muller**, simulcasting from Chicago, who declared that there would be "no more goat-ropin' music in New York" and then launched relentless attacks on **WHTZ** (Z100) New York PD **Steve Kingston** and New York-based **Howard Stern**. In his first half-hour, Muller declared, "I understand Mrs. Stern masturbates to my picture." Nice.

Muller, aching for a steak, uh, stake in the New York morning game, also had a cow delivered to Stern's **WXRK** headquarters. Standing in single-digit temperatures in midtown Manhattan, the brave bovine reportedly slipped on the ice and toppled over. (It's *not* funny.)

Next day, Mancow was gone. In fact, WYNY baffled listeners throughout the week with simulcasts from other Evergreen outlets: **KKBT** Los Angeles on

by Chuck Taylor
with reporting by Douglas Reece

Tuesday, WLUP Chicago on Wednesday, **KIOI** San Francisco on Thursday, and **WXKS-FM** (Kiss 108) Boston on Friday. The station was poised to debut a new format and calls Feb. 9, which our Ouija board spelled out to be top 40/rhythm, a format sorely missing from the dial here. Some are predicting '70s, which we find much less palatable in a market already swollen with rock.

Syndication shorts: MTV Latino and Westwood One International will launch Radio MTV in Latin America in April. It will comprise a weekly radio show, special programming based on MTV Latino, live events, "Unplugged" concerts, interviews, and music and pop-culture news. The venture will "present both radio stations and advertisers with a premier brand name, access to the biggest stars, and exclusive live-music events," says VP of WW1 International **Johnny Biggs**.

Evergreen begins syndication of "Sway & King Tech" in April. The duo currently airs mornings on KKBT, **KMEL** San Francisco, and **WEJM** Chicago. The syndicated version is a three-hour weekend show that will target urban stations.

Reunion recording artist **Gary Chapman** joins CCM Communications and the Salem Radio network as host of the three-hour weekly "CCM Countdown," heard on more than 200 stations. The Christian countdown includes the top 30 songs, interviews, and "off-the-wall humor." Chapman debuts March 2.

After MidNite Entertainment will soon unveil new syndicated weekend programming. Expect two six-hour shifts on Saturday and Sunday, most likely noon-6 p.m. and 6 p.m.-midnight EST. Look for familiar names to host.

As these shows anticipate new beginnings, **WMMR** Philadelphia's "Street Beat," which showcases local talent, celebrates 10 years on the air this month. The program, which airs Sundays 11 p.m.-midnight, is hosted by **Cyndy Drue** and has helped spread the word on **Live** and **Innocence Mission**. Drue will acknowledge the show's longevity over 10 weeks by playing music from each of the program's 10 years.

Interested in a cool $200,000? Entries for the annual Radio Mercury Awards are due March 1. The competition, which awards cash prizes for creativity in broadcast advertising, drew almost 1,000 entries in '95. This year's winners will be announced at a black-tie showdown June 12 at the Waldorf-Astoria in New York.

DRUE

And finally, in case you're still worrying about the cow that tipped over on the ice, we hear she made it back to her trailer without incident. Thanks for caring.

FORMATS: ARROW GOES SOUTH

CBS' **WARW** Washington has never been an overachiever for D.C. listeners. The '70s outlet now goes classic rock to fill the hole left when **WCXR** went smooth jazz as **WJZW** last fall.

KCBQ San Diego gives a try to Sets-FM, a concept from consultant **Bob Henabery** that places multiple songs by AC artists in rotation. New calls to come.

With the purchase by Salem Communications of **KIKX** Colorado Springs, Colo., expect a switch any day from '70s to religious. GM **Ken Sasso** calls the region "a new Jerusalem."

WCNR Scranton, Pa., flips from country to "classic hits," featuring the best music of the past 50 years.

PROGRAMMING: KIIS OFF

Steve Perun, PD of **KIIS-AM-FM** Los Angeles, has the industry taken aback with the announcement of his resignation. He stays on with the station and owner Gannett as a consultant.

Monica Logan-Thomas is promoted to PD for ABC Radio Network's 24-hour urban format the Touch. She currently handles middays and adds programming, music, promotions, and affiliate relations to her duties.

WYCD (Young Country) Detroit PD **Al Casey** exits. Assistant PD/music director **Eddie Haskell** assumes his duties. Afternoon driver **Randy Turner** is upped to PD/mornings at **WGSM** Long Island, N.Y., replacing **Ed Arnold**. The station, which had been local in mornings and afternoons, switches to Westwood One's Hot Country.

newsline...

SCOTT McCARTHY is promoted to the new position of VP new business development at ABC Radio Networks. He has been director of AC and top 40 programming for the past two years.

RETA THORN is upped from general sales manager to GM at WTDR Charlotte, N.C., and its duopoly partner, AC WLYT. Thorn, formerly GM at crosstown WMXC, replaces Pat Reedy.

DAVE SHAKES, most recently PD with KIOI (K101) San Francisco, has been named VP of consulting at Alan Burns & Associates and will relocate to suburban Washington, D.C. Burns was Shakes' consultant at WBBM-FM (B96) Chicago.

STATION SALES: KYCW Seattle from Infinity to EZ Communications for $26 million; KEZX/KWJZ Seattle to Sandusky Newspapers for $26 million; KFSD San Diego from Lotus to Nationwide; WLQT/WDOL Dayton, Ohio, from Regent Communications to Palm Beach Radio.

KBZR Coolidge, Ariz., from Rainbow Broadcasting to NPR Phoenix; WCCQ Joliet, Ill., from CHB Venture to TKO Broadcasting; WROQ Greenville, S.C., from ABS Greenville Partners to Multi-Mark Radio for $14 million.

In Lansing, Mich.: WITL-AM-FM from MSP Communications to Liggett Broadcast for $16.2 million; WJIM-AM-FM from Liggett Broadcast to Jencom Broadcasting for $2 million; and WVIC/WVFN from MSP Communications to Jencom Broadcasting for $2 million.

Top 40 KKDM Des Moines: Modern Rock And Much More

WHAT FORMAT is KKDM Des Moines, Iowa? It calls itself "Iowa's new rock alternative," so it's modern rock, right? Well, mostly. But it plays "Be My Lover" by La Bouche and almost everything by Ace Of Base and Real McCoy.

So it's top 40? No, not really. Almost everything else it plays is modern rock, although it did play "Free As A Bird" by the Beatles. And it doesn't talk over intros.

More than anything, KKDM is a Liz Janik station. Janik is the Toronto-based consultant who, along with GM/morning man J. Michael McKoy and music director Sophia Johns, was behind KKDM's spectacular debut this fall.

Janik has been one of U.S. radio's better-kept secrets, but her pattern has often been modern rockers with strong pop tendencies. She began in Canadian radio at age 13 at CKKW Kitchener, Ontario, and worked at a number of Toronto stations before joining pioneer modern rocker CFNY Toronto in 1977. In 1989, she joined John Parikhal's Joint Communications and was part of the launch of hot ACs KHMX (Mix 96.5) Houston and WBMX (Mix 98.5) Boston.

During Joint's launch of what was intended to be another rock-based hot AC, WKQX (Q101) Chicago, Janik suggested throwing some modern rock into the initial auditorium test. Q101 later became "Chicago's new rock alternative," a rock/AC/modern hybrid that evolved into that market's modern rocker. When Parikhal relocated to the U.S., Janik stayed involved with Joint but launched her own consultancy, Liz Janik Associates, working with CIMX (89X) Detroit, KKNB (the Planet) Lincoln, Neb., CKEY Buffalo, N.Y., and others.

KKDM was meant to be a news/talk FM. That changed when McKoy, a Nebraska native with a history in Des Moines country radio, happened on KKNB during a drive to Des Moines last summer. In early August, McKoy met with Janik, and they decided that "there was nobody serving young adults, and there hadn't been anybody [doing so] for years," Janik says. "Clearly, there was an opportunity for [serving] 18- to 30-year-old listeners." By the third week of August, KKDM was on the air segueing music while its studios were being finished.

In its first weeks, KKDM was close to pure modern rock. But by the time the jocks hit, dance music was in the mix, including techno titles by such acts as Moby and Apotheosis.

"My experience at CFNY was that listeners don't pigeonhole music," Janik says. "Having grown up with CFNY and the wonderful songs by Modern English, Icicle Works, and New Order that were great pop songs and great dance songs, I knew they were compatible. Since then, I've seen a high compatibility between certain kinds of dance and rock in a number of studies.

"One of the biggest mistakes by programmers in this format has been to think of this as a rock-only format, which has happened since the success of Pearl Jam and the rush to sign more of the same. Modern rock is not one audience but is made up of a number of audiences with diverse tastes . . . Most of the audience is open-minded about mass-appeal records."

So what won't KKDM play? Candlebox's "Far Behind," Alice In Chains' "Grind," or the Toadies' "Possum Kingdom." To Janik, those songs might as well be the Rolling Stones or Aerosmith in terms of compatibility with the format.

Still, KKDM has decided to represent itself to the industry as top 40, though Janik allows that "it's just a question of labels, [which] are arbitrary. The industry is driving modern rock in as narrow-minded a direction as any other format.

"Based on the Billboard format descriptions," she says, "top 40 seemed to most accurately describe what we do. We're trying to embrace all the new music that's exciting to our listeners without worrying if it's alternative. Enya is a smash artist, but nobody will touch her because she doesn't fit a format. That's what this format used to be about: great-sounding records that wouldn't get airplay because of narrow-minded formats."

Here's KKDM in p.m. drive: Jann Arden, "Insensitive"; R.E.M., "Driver 8"; Presidents Of The United States Of America, "Lump"; Collective Soul, "December"; Enya, "Anywhere Is"; Ace Of Base, "Beautiful Life"; Toad The Wet Sprocket, "Fall Down"; Better Than Ezra, "Rosalia"; the Cure, "Friday I'm In Love"; Rusted Root, "Send Me On My Way"; Universal Honey, "Just Before Mary Goes"; Smashing Pumpkins, "No Why"; and Pearl Jam, "Jeremy."

KKDM's fall promotion efforts included TV, billboards, and a cross-promotion with a video chain in which the station inserted fliers into video boxes. The station did no major contesting beyond the usual concert and album giveaways.

Now, Janik says, KKDM has the luxury of being broader than usual, as Des Moines has no other modern or top 40 outlet. Success will change that; already, hot AC KSTZ (Star 102.5) is leaning young. "Phase two is to strengthen ourselves internally," she says. "Building procedures is a lot of what's going on here. We've hired a lot of young people and are training them."

This article was prepared by Sean Ross, editor of Airplay Monitor.

U.S. Must Wait For Diana Ross Clip

Gay-Parade Vid Planned Only For European Release

■ BY BRETT ATWOOD

LOS ANGELES—Diana Ross' latest videoclip is likely to raise a few eyebrows. The clip places the singer in the middle of a gay parade and an army of drag queens, but don't expect to see it in the U.S. in the immediate future.

Ross' U.S. label, Motown, has other domestic video plans for the singer, who is signed to EMI outside the U.S.

The campy clip for "I Will Survive" features Ross performing with former Tommy Boy artist RuPaul, while hundreds of fans—many of whom are in drag—surround the singer. In the video, Ross rides a parade float in the middle of a gay-pride celebration created specifically for the video shoot. At one point, Ross stage-dives headfirst into the audience. Ross, who haa a large loyal following in the gay community, apparently made the clip to show her support for the gay and dance community.

The Anaid Productions video was shot in the largely gay city of West Hollywood, Calif. The largest street in the city, Santa Monica Boulevard, had to be closed for several hours during the filming.

Through local clubs, the production company spread the word to the gay community to let people know about the free concert and video shoot. "We had a few people working the clubs who let people know that anyone was welcome to participate," says director Marty Callner. "During the shoot, we also had speakers on the float that announced what was going on."

Despite the fact that the video is not getting any airplay in the U.S., there has been unusually high awareness of it here. Some U.S. news media programs, including "Entertainment Tonight," reported on the unconventional shoot, which waa meant to promote the U.K.-only single.

In addition, Ross recently performed the song on "The Tonight Show With Jay Leno" and at halftime during Superbowl XXX Jan. 27.

RUPAUL AND DIANA ROSS

As a result of the media's interest in the unusual clip, Motown has received several requests for it from clubs and regional video programmers. "It has caught us off guard," says Motown product manager Thornell Jones.

However, the label still has no immediate plans to aervice it. "It'a not that we don't recognize that there is interest in the clip, but we are concentrating on positioning other songs by her to radio right now," says Jones.

Motown is actively promoting two different tracks from Ross' current album, "Take Me Higher." "If You're Not Gonna Love Me Right" is aimed at R&B and top 40/rhythm-crossover radio and video outlets, and "Voice Of The Heart" at AC radio.

"Quite frankly, I am concerned that it is going to [mess up] the real singles," says Jones.

If demand increases, Motown may eventually service the clip to the dance and gay club community, Jones saya. However, it waa undetermined at press time when the clip might be made available to U.S. audiences.

Jonea says Motown ia also reluctant to release the clip domestically because another version of the song, which was a No. 1 hit on Billboard's Hot 100 Singles chart for Gloria Gaynor in 1979, has just been released by RCA's Chantay Savage.

"The song was originally written about broken hearts," says Callner. "But it has also become a big gay anthem. I will survive AIDS. I will survive the right to be who I am, regardless of what anybody says. It is an uplifting celebration of life, and that'a why the clip is the way it is. We went to the city of West Hollywood to celebrate with the gay community. The city of Los Angeles could take some lessons by how well they treated us."

Callner saya he would like to see the video get a quick U.S. release. "I'm sure it will eventually make its way out here," he says. "If Motown is smart, then they'd get it out here right away. [Ross] looks to die for as she stage-dives into the crowd."

Assistance in the preparation of this article was provided by Douglas Reece.

PRODUCTION NOTES

LOS ANGELES

Randee St. Nicholas is the eye behind **Queen Latifah's** "Hard Times" and **Wynonna's** "To Be Loved By You."

Director **Marty Thomas** shot **Juvenile Style's** "The Cavey" and **Vel Bakardi's** "Come Drink Wit Me," while **William Macollum** directed photography. **Michael Allen Divic** produced the Bakardi clip and co-produced the Juvenile Style video with **Marlon Parry**. In addition, Thomas directed **Harmony Innocence's** "Check One, Check Two." **Rose Hlaing** produced; **Luke Nicknair** directed photography.

Big Mountain's "Get Together" was directed by **Matti Leshem**.

Gerry Wenner and **Charley Randazzo** co-directed **Karla Bonoff** & **Nitty Gritty Dirt Band's** "You Believe In Me."

Kenny Latimore's "Never Too Busy" was directed by **Michael Halsband.**

NASHVILLE

Gustavo Garzon directed **John Berry's** "Holy Night" for Planet Pictures.

OTHER CITIES

The Mavericks' "All You Ever Do Is Bring Me Down" waa directed by **Gerry Wenner** in Santa Fe, N.M. Wenner is also the eye behind **Lucky & Bootay's** "Pime," which was shot in Atlanta.

Randee St. Nicholas recently shot **Eternal's** "I Am Blessed" and **Bonnie Tyler's** "Making Love Out Of Nothing At All" in London.

Jim Shea directed **BlackHawk's** "Almost A Memory" in New Orleans.

Eric Serra & Noa's "The Experience Of Love" was shot by **Tony Vanden Ende** in London.

Jesse Cook's "Tempest" was shot by **Stephen Amini** in Toronto. The clip was produced by **Kelvin Fosberry** for Sparks Productions.

Boxing Delinquency. Music video programmer the Box is helping to keep kids in school with its "I Attend" public service program. Shown participating in the program, from left, are the Box director of radio affiliations Liz Kiley, the Box sales and marketing manager Martin Wills, Wade Cablevision community relations manager Charlotte Sistrun, Def Jam artist Montell Jordan, Comcast Cablevision of Philadelphia public affairs assistant Gloria Hering, the Box regional manager of affiliate sales and marketing Ann Schick, and the Box director of marketing Jerry Berkowitz.

Box Delivery Goes Digital; CEN Climbs Into Tower

BOX REVAMP? The Box will be undergoing some major changes in the way it delivers its programming in the coming months, according to executive VP **Les Garland.**

The music video channel is beginning its transition to an all-digital delivery system that it dubs "the Digital Box."

Currently, all local cable systems that carry the Box use analog tape decka and laaer players as their primary video sources. The Digital Box program aims to replace that system with digitally delivered music videos via a central computer network in Miami.

The first cable system to use the Digital Box is TCI Miami, which is located in the same city as the Box's headquarters.

Garland says that the Box plans to switch most of its local outlets to the new technology over the next 12-18 months. "We will focus on the major markets first," he adds.

An immediate result of the switch in technology will be improved picture and sound quality of the Box. In addition, the Digital Box will sllow the channel to transmit new clips almost instantly to its regional outlets. Previously, it would take up to a week for each local outlet to receive and add a new clip to its playliat.

Garland says that the Box will also soon be able to better integrate national programming into its localized video-on-demand service.

"I can promise you that the Box will be radically different as a result of this," aays Garland. "This will open up so many new programming opportunities for us that we have not had before. Once we get everything in place, we will be able to talk about it more."

Though specifics are lacking, Garland hints that direct-mail purchase of music and concert tickets is among the new developments that the channel is actively exploring.

In addition, the Box is likely to add up-to-the-minute music news updates and regionalized video request charts to its programming.

The Box is also looking at cuatomizing an all-digital version of its music video service for direct-broadcast satellite systems, such as DirecTV, according to Garland.

CEN EXPANDS: Hollywood, Calif.-based College Entertainment Network is expanding its music retail exposure. The modern rock and hip-hop video programmer is beginning to aervice many Tower Records music retailers in the U.S. and abroad.

CEN is already seen in almost 100 independent music retail stores, according to CEN president **Robert Artura.**

"We initislly tried to get permission to service Tower through its corporate headquarters, but we were informed that we had to contact each store individually," says Artura.

As a result, CEN is negotiating on an individual basis with each store manager to net added exposure for the program.

At press time, Artura's distribution efforts were still ongoing. However, he says that about 30 stores have agreed to play the program in-store on a regular basis.

In addition to its in-atore exposure, CEN programming is aeen in more than 200 markets through cable and closed-circuit TV stations.

by Brett Atwood

LUMP'N'GRIND? A recent rough video shoot for musician **R. Kelly** wasn't nearly as rough as some recent rumors about the artist indicated. Some media outlets falsely reported that Kelly had been beaten up during production of the video "Down Low."

However, the supposed "fight" waa actually part of the video's script.

In the clip, Kelly is beaten up by musician **Ronald Isley,** who collaborates on the song, and some thugs.

During the shoot of the fight, Kelly did suffer a cut on the cheek. However, Kelly says that the misunderstanding arose when he was photographed by some fans, who apparently thought the singer had really been roughed up.

Photos of Kelly, who ends up with his leg in a cast in a wheelchair in the video, appeared on some Chicago news outlets.

"I have no broken leg, no cut-up face, no busted eye, or anything like that," says Kelly in a statement. "I just have a video coming out in which I went through some shit to get it done!"

AFRICAN PORTRAITS: In celebration of Black History Month, Atlantic Classics is servicing an electronic press kit for "African Portraits," a musical project that documents 350 years of African-American history through music.

The video, which is receiving some local airplay on regional music video shows this month, features music and conversation from musician **Hannibal Peterson,** gospel singer **Jevetta Steele,** and blues guitarist **David Edwards.**

Billboard's 1996 International Buyer's Guide

"The International Buyer's Guide is an indispensable directory for me as an Indie one stopper."

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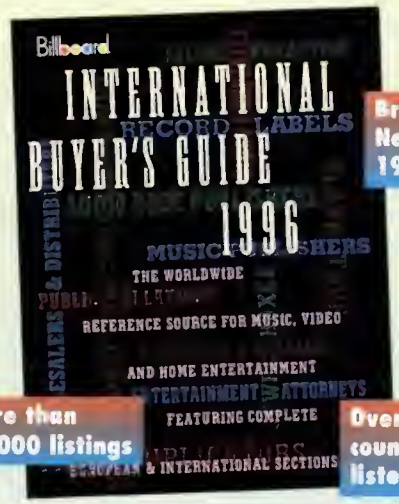
Joondalup, Western Australia



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BDBG3145

Billboard. Video Monitor™

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

BET

14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

1 2Pac, California Love
2 Kris Kross, Tonite's Tha Night
3 Monica, Before You Walk Out Of My Life
4 Total, No One Else
5 Immature, We Got It
6 LL Cool J, I Shot Ya
7 TLC, Diggin' On You
8 Monifah, I Miss You
9 Silk, Hooked On You
10 Solo, Where Do U Want Me To Put It
11 Brandy, Sittin' Up In My Room
12 Mary J. Blige, Not Gon' Cry
13 Faith Evans, Soon As I Get Home
14 Whitney Houston, Exhale (Shoop Shoop)
15 Junior M.A.F.I.A., Get Money
16 Redman, Funkorama
17 Michael Jackson, Earth Song
18 P.M. Dawn, Sometimes I Miss You So Much
19 Coolio, Too Hot
20 Das EFX, Microphone Master
21 Fugees, Fu-Gee-La
22 Chef Raekwon, Incarcerated Scarfaces
23 Mariah Carey & Boyz II Men, One Sweet Day
24 The Tony Rich Project, Nobody Knows
25 Speech, Like Marvin Gaye Said
26 Janet Jackson, Twenty Foreplay
27 Groove Theory, Keep Tryin'
28 Shawn Stockman, Visions Of A Sunset
29 Jesse Powell, All I Need
30 Pharcyde, Drop

★★ NEW ONS ★★

Society Of Soul, Embrace
Chantay Savage, I Will Survive
Deborah Cox, Who Do U Love
Jamiroquai, Light Years
Mr. X, One Time (At My Door)
Axiom Funk/Bootsy Collins, If 6 Was 9
Skin Deep, No More Games
Lionel Cole Quintet, Maybe Tomorrow

CMT

COUNTRY MUSIC TELEVISION

Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

1 Faith Hill, It Matters To Me
2 Doug Supernaw, Not Enough Hours In
3 The Mavericks, All You Ever Do Is Bring Me Down †
4 Terri Clark, When Boy Meets Girl
5 Martina McBride, Wild Angels
6 John Michael Montgomery, Cowboy Love
7 Collin Raye, Not That Different
8 Joe Diffie, Bigger Than The Beatles
9 Tracy Lawrence, If You Loved Me
10 Sawyer Brown, 'Round Here
11 Wade Hayes, What I Meant To Say
12 Diamond Rio, Walkin' Away †
13 Stephanie Bentley, Who's That Girl
14 Shania Twain, You Win My Love
15 Travis Tritt, Only You †
16 Lonestar, No News †
17 Alabama, It Works †
18 Pam Tillis, The River And The Highway †
19 Bobbie Cryner, You'd Think He'd Know... †
20 Bellamy Brothers, Old Hippie
21 Shania Twain, (If You're Not In It For Love) I'm... †
22 Linda Davis, Some Things Are Meant To Be †
23 Rich McCready, Hangin' On †
24 JoDee Messina, Heads Carolina Tails California †
25 Billy Dean, It's What I Do †
26 Dwight Yoakam, Nothing
27 Emilio, Even If I Tried †
28 Steve Azar, Someday
29 Daryle Singletary, Too Much Fun
30 Keith Stegall, I 969
31 Junior Brown, My Wife Thinks You're Dead
32 Charlie Daniels, Same Ol' Me
33 Smokin' Armadillos, Let Your Heart Lead
34 Baker & Myers, Years From Here
35 Mandy Barnet, Now That's All Right With Me
36 Delevantes, Driving At Night
37 Philip Claypool, The Strength Of A Woman
38 Rhett Akins, She Said Yes
39 Ricky Skaggs, Solid Ground
40 Clay Walker, Hypnotize The Moon
41 Curtis Day, The Truth Is Hard To Swallow
42 4 Runner, Ripples
43 Joel Neva, I Do
44 Lorrie Morgan, Standing Tall
45 Rhonda Vincent, What More Do You Want
46 Kieran Kane, Cool Me Down
47 Mindy McCready, 10, 000 Angels
48 Ty Herndon, Heart Half Empty
49 Trisha Yearwood, On A Bus To St. Cloud
50 Paul Overstreet, We've Got To Keep On Me

† Indicates Hot Shots

★★ NEW ONS ★★

Dan Seals, I'd Really Love To See You Tonight
Dwight Yoakam, Gone (That'll Be Me)
Nanci Griffith/The Crickets, We'll All Right
Neil Diamond/Waylon Jennings, One Good Love
Tanya Clark, If I Were You

MTV

MUSIC TELEVISION

Continuous programming
1515 Broadway, NY, NY 10036

1 2Pac, California Love
2 LL Cool J, Hey Lover
3 Bush, Glycerine
4 Oasis, Wonderwall
5 Smashing Pumpkins, 1979
6 Green Day, Brain Stew
7 Presidents Of The United States, Peaches
8 Seven Mary Three, Cumbersome
9 Blues Traveler, Hook
10 Alanis Morissette, Ironic
11 Rancid, Ruby Soho
12 Coolio, Too Hot
13 Collective Soul, The World I Know
14 Janet Jackson, Twenty Foreplay
15 Brandy, Sittin' Up In My Room
16 Goo Goo Dolls, Naked
17 Seal, Don't Cry
18 Everclear, Santa Monica
19 Monica, Before You Walk Out Of My Life
20 The Tony Rich Project, Nobody Knows
21 Dave Matthews Band, Satellite
22 Gin Blossoms, Follow You Down
23 No Doubt, Just A Girl
24 George Michael, Jesus To A Child
25 Alice In Chains, Heaven Beside You **
26 Melissa Etheridge, I Want To Come Over
27 White Zombie, Super-Charger Heaven
28 Mariah Carey & Boyz II Men, One Sweet Day
29 Radiohead, High And Dry
30 La Bouche, Be My Lover
31 Tha Dogg Pound, Let's Play House
32 Joan Osborne, One Of Us
33 Spacehog, In The Meantime
34 Folk Implosion, Natural One
35 Mary J. Blige, Not Gon' Cry
36 3T, Anything
37 Smashing Pumpkins, Bullet With Butterfly...
38 Kris Kross, Tonite's Tha Night
39 For Squirrels, Mighty K.C.
40 Whitney Houston, Exhale (Shoop Shoop)
41 Foo Fighters, Big Me
42 Immature, We Got It
43 Natalie Merchant, Wonder
44 Korn, Shoots And Ladders
45 Soul Asylum, Promises Broken
46 Coolio Feat. L.V., Gangsta's Paradise
47 Stone Temple Pilots, Interstate Love Song
48 Live, Lightning Crashes
49 Groove Theory, Tell Me
50 Presidents Of The United States, Lump

** Indicates MTV Exclusive

★★ NEW ONS ★★

Red Hot Chili Peppers, Aeroplane
Coolio, 1, 2, 3, 4 (Sumpin' New)
Tha Dogg Pound, New York, New York
Garbage, Only Happy When It Rains
Chris Isaak, Graduation Day

TNN

THE NASHVILLE NETWORK
The Heart of Country

30 hours weekly
2806 Opryland Dr...
Nashville, TN 37214

1 Junior Brown, My Wife Thinks You're Dead
2 Ty Herndon, Heart Half Empty
3 John Michael Montgomery, Cowboy Love
4 Wade Hayes, What I Meant To Say
5 Shania Twain, (If You're Not In It For Love) I'm...
6 Dwight Yoakam, Nothing
7 Terri Clark, When Boy Meets Girl
8 Faith Hill, It Matters To Me
9 Lorrie Morgan, Standing Tall
10 Sawyer Brown, 'round Here
11 Collin Raye, Not That Different
12 Martina McBride, Wild Angels
13 Joe Diffie, Bigger Than The Beatles
14 Daryle Singletary, Too Much Fun
15 Clay Walker, Hypnotize The Moon
16 Tracy Lawrence, If You Loved Me
17 Diamond Rio, Walkin' Away
18 Bobbie Cryner, You'd Think He'd Know Me
19 Emilio, Even If I Tried
20 Lonestar, No News
21 Ricky Skaggs, Solid Ground
22 Linda Davis, Some Things Are Meant To Be
23 The Mavericks, All You Ever Do Is Bring Me Down
24 Travis Tritt, Only You
25 Mandy Barnett, Now That's All Right With
26 Rich McCready, Hangin' On
27 Alabama, It Works
28 4 Runner, Ripples
29 Pam Tillis, The River And The Highway
30 JoDee Messina, Heads Carolina, Tails Ca

★★ NEW ONS ★★

Maura O'Connell, Blue Chalk
The Delevantes, Driving At Night
Nanci Griffith/The Crickets, Well All Right
Highway 101, Where'd You Get Your Cheatin' From

VH1

MUSIC FIRST

Continuous programming
1515 Broadway, NY, NY 10036

1 Mariah Carey & Boyz II Men, One Sweet Day
2 Whitney Houston, Exhale (Shoop Shoop)
3 Joan Osborne, One Of Us
4 Hootie & The Blowfish, Time
5 Melissa Etheridge, I Want To Come Over
6 Seal, Don't Cry
7 George Michael, Jesus To A Child
8 Madonna, You'll See
9 Natalie Merchant, Carnival
10 Natalia Merchant, Wonder
11 Blues Traveler, Hook
12 Janet Jackson, Twenty Foreplay
13 Deep Blue Something, Breakfast At Tiffany's
14 Everything But The Girl, Missing
15 Oasis, Wonderwall
16 Collective Soul, The World I Know
17 Alanis Morissette, Hand In My Pocket
18 Blues Traveler, Run Around
19 Sophie B. Hawkins, As I Lay Me Down
20 Mariah Carey, Fantasy
21 Gin Blossoms, Follow You Down
22 Meat Loaf, Not A Dry Eye In The House
23 TLC, Waterfalls
24 Janet Jackson, Runaway
25 Son Volt, Drown
26 †, Gold
27 Rod Stewart, So Far Away
28 Soul Asylum, Promises Broken
29 Seal, Kiss From A Rose
30 Hootie & The Blowfish, Only Wanna Be With You

★★ NEW ONS ★★

Celine Dion, Because You Loved Me
Sophie B. Hawkins, Only Love
Chris Isaak, Graduation Day
Amy Grant, The Things We Do For Love
Bonnie Raitt, Burning Down The House

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING FEBRUARY 17, 1996

THE BOX

MUSIC TELEVISION TOO CONTROL

Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Mary J. Blige, Not Gon' Cry

BOX TOPS

O'Angelo, Lady
2Pac, California Love (Part 2)
Rappin' 4-Tay, Ain't No Playa Like
Phunk Addict Crew, Get With You
Junior M.A.F.I.A., Get Money
Brandy, Sittin' Up In My Room
Total, No One Else
Faith, Soon As I Get Home
Monica, Before You Walk Out Of...
L.A.O., Ridin' Low
L.B.C. Crew, Beware Of My Crew
J'son, Take A Look
Bahamadia, Uknowhowwedu
Eazy-E, Just Tah Let U Know
Luke, Scarred
Xscape, Do You Want To
The Tony Rich Project, Nobody Knows
Pure Soul, Stairway To Heaven
Fab 5, Leflaur Laflah Eshkoshka
Mack 10, Westside Slaughterhouse
Redman, Funkorama
Mona Lisa, Can't Be Wasting My Time
Da Luniz, I Got 5 On It(Remix)
Bones Thugs-N-Harmony, East 1999
Immature, We Got It
Conscious Daughters, Gamers
R. Kelly, You Remind Me Of Something
Yvette Michelle, Everynight, Everyday
Foesum, Lil Somethin' Somethin'
Art N Soul, Ever Since You Went Away
Speech, Like Marvin Gaye Said
2Pac, California Love (Part 1)

NEW

Chantay Savage, I Will Survive
Melissa Etheridge, I Want To Come Over
Smashing Pumpkins, 1979
The Dogg Pound, New York, New York
Whitney Houston & CeCe Winans, Count On Me

MOR MUSIC

The Music Shopping Network

Continuous programming
3201 Dickerson Pike
Nashville, TN 37207

Toni Amos, Caught A Lite Sneeze
Jann Arden, Insensitive
The Beatles, Free As A Bird
Jesse Cook, Tempest
Janet Jackson, Twenty Foreplay
Tracy Lawrence, If You Loved Me
Mavericks, All You Ever Do...
Edwin McCain, Sorry To A Friend
Rich McCready, Hangin' On
Alanis Morissette, Hand In My Pocket
Oasis, Wonderwall
Mike Oldfield, Let Them Be Light
Joan Osborne, One Of Us
Collin Raye, Not That Different
Rolling Stones, Like A Rolling Stone
John Secada, Es Por Ti
Rod Stewart, So Far Away
Shawn Stockman, Visions Of A Sunset
Pam Tillis, The River And The Highway
Shania Twain, I'm Outta Here

MuchMusic

Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

Foo Fighters, Big Me (new)
Bass Is Base, I Cry (new)
ZZ Top, She's Just Killing Me (new)
Gin Blossoms, Follow You Down (new)
Super Friendz, Karate Man (new)
Damhnait Doyle, A List Of Things (new)
Marrymejane, Twenty One (new)
Alanis Morissette, Ironic
Oasis, Wonderwall
Mariah Carey & Boyz II Men, One Sweet Day
LL Cool J, Hey Lover
Everything But The Girl, Missing
Janet Jackson, Twenty Foreplay
Joan Osborne, One Of Us
Green Day, Brain Stew/Jaded
Presidents Of The United States, Peaches
The Tragically Hip, Thugs
Whitney Houston, Exhale (Shoop Shoop)

MTV LATINO

Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

Oasis, Wonderwall
George Michael, Jesus To A Child
Passengers, Miss Samjevo
Madonna, Veras
Fobia, Revolucion Sia Manos
Alanis Morissette, Hand In My Pocket
Everything But The Girl, Missing
Soda Stereo, Zoom
Heroes Del Silencio, La Chispa Adecuada
Smashing Pumpkins, 1979
The Beatles, Free As A Bird
Goo Goo Dolls, Name
La Lay, Dia Cero
Ricky Martin, Maria (Remix)
Illya Kuryaki, Abarajame
Seal, Don't Cry
Los Fabulosos Cadillacs, Strawberry Fields Forever
Collective Soul, The World I Know
La Lupita, Ja, Ja, Ja
Coolio, Too Hot

Lightmusic

Five 1/2-hour shows weekly
Signal Hill Or
Wall, PA 15148

Steve Taylor, Jesus Is For Losers
OC Talk, Walls
Oonna McElroy, Part Of Me
Neville Bros., Sister Rosa
James Taylor, Shed A Little Light
M.W. Smith, Color Blind
Church Of Rhythm, I Still Believe
Steve Taylor, On The Friz
Geoff Moore, Evolution
Silverwind, Song In The Night
Code Of Ethics, Pleasant Valley Sunday
YWFC, Rap N' Read
Petra, Who's On The Lord's
DC Talk, Jesus Freak
Degarmo & Key, I'm Accepted

Power Play Music Video Television

Five hours weekly
223-225 Washington St
Newark, NJ 07102

Toni Amos, Caught A Lite Sneeze
Tim Keyes, All I Need Is You
Oasis, Wonderwall
L.B.C. Crew, Beware Of My Crew
Possum Dixon, Radio Comet
Lisa Loeb & Nine Stories, Taffy
Temptations, Some Enchanted Evening
LL Cool J, I Shot Ya
Bruce Hornsby, Swing Street
For Squirrels, Mighty KC
Kris Kross, Tonight's Tha Night
Eazy-E, Just Tah Let U Know
16 Horsepower, Black Soul Choir
The Ramones, Spiderman
The Humpers, Wake Up...
Soraya, Suddenly
Alanis Morissette, Ironic
Bjork, Hyperballad
George Huntley, Ever Want Me To
Najee, I Wish

CMC

CALIFORNIA MUSIC CHANNEL

15 hours weekly
10227 E 14th St
Oakland, CA 94603

2Pac, California Love
Brandy, Sittin' Up In My Room
The Tony Rich Project, Nobody Knows
Shawn Stockman, Vivions Of A Sunset
Tha Dogg Pound, Let's Play House
Rappin' 4-Tay, Ain't No Playa Like...
Frosl, La Familia
Immatum, We Got It
Total, No One Else
Kris Kross, Tonight's Tha Night

INT'L FAN BASE PROPELLING TORI AMOS' ATLANTIC SET

(Continued from page 1)

fan base have helped Amos' latest album become her strongest debut worldwide.

According to SoundScan, Amos' 1992 release, "Little Earthquakes," sold 2,200 copies in its first two weeks; the 1994 follow-up, "Under The Pink," sold 113,000 units in the same length of time. Comparatively, SoundScan reports sales of 170,000 for "Boys For Pele."

Amos, who calls her new album "a woman's journey into the hidden parts of the feminine unconscious," was pleased to see her audience become larger, though the subject matter of her songs remains weightier than ever.

"The people that have been with me from the beginning are very clear that ['Boys For Pele'] is a work from top to tail," she says. "It isn't about trying to be 'Tori light.' So for people to be open to it and me doing what I do is the most thrilling thing. I didn't change what I do. I actually took it further, and people are opening up to it."

THE SLOW BUILD

Amos' genuine approach has resulted in a zealous and growing fan base that was the touchstone for Atlantic's promotional effort.

Val Azzoli, co-chairman/co-CEO of Atlantic Records, says the label concentrated on an awareness campaign that began in early December.

"The No. 2 debut just strengthened what we already knew, and that is that she has a very strong fan base," says Azzoli. "We took the approach of 'let them know, and they will come.'"

On Jan. 20, Amos appeared on "Saturday Night Live," increasing anticipation for the new album.

Atlantic has invested heavily in local and major retail advertising and a print campaign.

Surrealist photos in that campaign, including a shot of Amos breast-feeding a pig, have raised eyebrows. Azzoli says that the label did not take issue with the photos and trusts Amos' choice.

"Tori gives us a picture, and I put it out, no question," Azzoli says. "She has a vision and knows her fans better than all of us, so we just try to facilitate that vision."

The Internet has proven to be fertile ground for getting the word out regarding "Boys For Pele" (Billboard, Jan. 13).

According to Azzoli, Amos' section on Atlantic's World Wide Web site received 500,000 hits during the week of Jan. 29.

To notify Amos' growing audience of the album's release, Atlantic structured a slow-build campaign that featured the release of the single "Caught A Lite Sneeze" to retail and press in early December.

To capitalize on Amos' strong gay and student following, Atlantic organized "Tori Listening Night" parties in gay clubs and college campuses nationwide throughout January and February.

The parties are supported by local print ads, contests, giveaways, and video showings. Amos will make a surprise appearance at one of the gay clubs.

Nontraditional retail outlets, including gay bookstores, are also being targeted.

As another facet of the promotional effort, Atlantic shipped a CD-5 to retail Dec. 20. Along with "Caught A Lite Sneeze," the disc contains four tracks not on the album.

For Amos, who has released similar discs in the past, the projects are a way to expose material left over from the album recording.

Q megazine (U.K.), May 1994

"I'm interested in the ones that got away—the girls that never made it to the finals," she says. "I'm always interested in the semifinalists, because you know they didn't fuck the producer to get on [the album]."

THE MAKING OF A STAR

Amos' burgeoning commercial success comes after years of uncompromising dedication to her surreal instrumental and artistic vision, which began with her enrollment at the prestigious Peabody Conservatory, from which she dropped out.

"From the Peabody on, I've never accepted the ideas that were projected about women and the piano," says Amos.

"I've tried to really break concepts with what is hardcore," she adds. "I know I sound like 'The Little Mermaid' on acid. People have had a really hard time, because they think you cannot be a really strong woman and sound like I do. I just refuse to buy anybody's projections of what my instruments are, what the sound of my voice is, what my songs are."

Along with an assortment of guest musicians ranging from the Black Dyke Mills Brass Band to bagpipers Michael Deegan and Bernard Quinn, Amos credits sound engineers Mark Hawley and Marcel van Limbeek for helping give life to her musical vision.

Hawley, whose idea it was to build a customized box that would allow the engineers to separately mike Amos' vocals and harpsichord, says that his goal was to capture the feeling of the artist's renowned live playing.

"Tori plays best and sings best when she's playing and singing at the same time," says Hawley. "In an ideal world, we would record [vocals and instrumentals] separately, but the idea is capturing her performance."

A SURPRISE AT RETAIL

Many retailers are surprised that Amos' eclectic style has translated so well at retail, attributing her high debut to her strong fan base and a soft market.

Chuck Nicoll, a music buyer at the 150-store, Owensboro, Ky.-based Wax Works, says, "It was a big surprise, especially since she doesn't have a top 40 single or heavy MTV rotation. Weak [market] sales probably helped skew it up a little bit, but it was still surprising.

"She has got a very loyal fan base, and they really showed their numbers," he adds.

Bob Bell, new-release buyer at the 300-store, Torrance, Calif.-based Wherehouse, says he was "pleasantly surprised" by Amos' high debut.

Bell suspects that the commercial success of "Under The Pink" primed the market for "Boys For Pele."

"The last record had some very accessible radio tracks on it, like 'God,' 'Cornflake Girl,' and 'Past The Mission,'" says Bell, "which I think really paved the way for this one."

TOURING WITH HARPSICHORD

Retail sales may be boosted by Amos' seven-week, 26-city European tour that kicks off Feb. 23 in England. Amos will follow that with an eight-week, 40-city tour of the U.S. that begins April 9.

Amos says she will be bring the harpsichord and Bösendorfer that give "Boys For Pele" its distinctive sound.

"On the road, she is her best salesperson," says Azzoli. "Watching her live just solidifies everything, so touring is very important to her."

Nicoll predicts that Amos' live dates will bolster retail action.

"She is one of most incredible live artist you will ever see," Nicoll says. "As she keeps touring and new people go to her shows, her fan base is probably going to continue to grow. She doesn't really need a hit single."

INTERNATIONAL BOOM

Meanwhile, in international markets, Amos is also experiencing a boom. Her international record company, EastWest U.K., is predicting sales of 1 million for "Boys For Pele" outside the U.S. and U.K., compared with the 750,000 achieved by "Under The Pink."

EastWest international director Ian Grenfell says, "Tori has worked very hard to help develop the international markets. To set up 'Boys For Pele,' we brought out European marketing people to the studio in November to hear tracks and get a feel for the direction of this album, as well as renewing contact with Tori.

"Since then, she's done a week of international promo in Kinsale [U.K.] in December and has visited Spain, Italy, Germany, the Netherlands, France, and Canada in the last four weeks, covering press, radio, and TV."

EastWest U.K. managing director Max Hole adds, "She's brilliant, and she works hard, which is a very unusual combination. Many artists are one of those or the other."

Cover art for Amos' new promo-only hits sampler.

That combination has resulted in album chart placings in nine territories. These include No. 4 spots in Sweden and Ireland, No. 5 in Canada, No. 6 in Australia, No. 24 in Italy, and No. 33 in France. In all of these territories except Sweden, the placing was achieved on the week of release.

Amos' U.K. tour, which is already sold-out, runs from Feb. 23 to March 23 and will coincide with the release of the second single, "Tahula."

"Boys For Pele" has already been a hit with the British media, with extensive magazine coverage and an appearance by Amos on the popular BBC-TV music show "Later . . . With Jools Holland."

RADIO RESISTANCE

In spite of strong sales, Azzoli says, Atlantic continues to have frustrations with U.S. radio and video programmers who refuse to give Amos' music significant airplay.

"Our problem is that people try to figure her out," says Azzoli. "Don't try to figure her out, that's not your responsibility. It is the responsibility of the people who buy her records.

"As an industry, we like to put things in categories, but she's not in one, like it or not. So let her fly, let her expand. Don't try to understand it," he says.

Some U.S. programmers are taking notice of Amos' chart position and reconsidering her place in their playlists.

Modern rock KWOD Sacramento, Calif., PD Alex Cosper says, "Before the album came out, it seemed like 'Caught A Lite Sneeze' only reacted for the first couple of weeks. It was kind of up in the air what was going to happen, but when the album debuted at No. 2, it opened up my mind a little more to give it more spins.

"Listeners don't feel the same way programmers do about divisions in music," he adds. "Either they like it or they don't like it. I know she has a large core following, and that's why we've been supporting her and will continue to support her."

According to Andrea Ganis, executive VP of promotion at Atlantic, Amos has visited 10 radio markets in support of her album. Ganis says the next single has not been chosen but will be released to radio after Amos begins touring.

For Amos' part, she hopes that programmers will see fit to play additional tracks off her new album.

"Hopefully, there are a lot of songs on this record that radio will warm up to and play," says Amos. "That just opens it up to people who haven't been able to wrap their head around what I do. It's sort of like, I'm a tomato freak, but sometimes you have to get it in ketchup form for people to be able to open to tomatoes."

Assistance in preparing this article was provided by Jeff Clark-Meads in London.

Spin megazine (U.S.), March 1996.

TORI AMOS DISCOGRAPHY

Following is a selected discography of releases by Tori Amos, including her early solo work as Ellen Amos and her work with the band Y Kant Tori Read.

U.S. RELEASES

• **Ellen Amos.** Single: "Baltimore"/"Walking With You," private pressing, 7-inch vinyl, 1980.

• **Y Kant Tori Read.** Album: "Y Kant Tori Read" (Atlantic), 1988.

Singles: "The Big Picture"/"You Go To My Head" 7-inch (Atlantic), 1988; "Cool On Your Island"/"Heart Attack At 23" (Atlantic), 1988.

• **Tori Amos.** Albums: "Little Earthquakes" (Atlantic), 1992; "Under The Pink" (Atlantic), 1994; "Boys For Pele" (Atlantic), 1996.

Singles: "Silent All These Years"/"Upside Down," cassette single (Atlantic), 1992; "Winter" (remix)/"The Pool," cassette single (Atlantic), 1992; "Crucify"/"Winter"/"Angie"/"Smells Like Teen Spirit"/"Thank You" cassette/CD-5 (Atlantic), 1992; "God"/"Home On The Range" (Cherokee edition)/"Piano Suite," CD-5 (Atlantic), 1994; "Cornflake Girl"/"Sister Janet"/"Daisy Dead Petals"/"Honey," CD-5 (Atlantic), 1994.

U.K. RELEASES

• **Tori Amos.** Singles: "Me And A Gun"/"Silent All These Years"/"Upside Down"/"Thoughts," EP (EastWest Records, U.K.), 1991; "China"/"Sugar"/"Flying Dutchman"/"Humpty Dumpty," CD-5 (EastWest), 1992; "Winter"/"The Pool"/"Take To The Sky"/"Sweet Dreams," CD-5 (EastWest), 1992; "Winter"/"Angie"/"Smells Like Teen Spirit"/"Thank You," limited-edition Digipak (EastWest), 1992; "Crucify" (remix)/"Here In My Head"/"Mary"/"Crucify" (LP version), CD-5 (EastWest), 1992; "Crucify" (live), EP (EastWest), 1992; "Pretty Good Year"/"Honey"/"Black Swan," CD-5 (EastWest), 1994; "Past The Mission" (live)/"Upside Down" (live)/"Icicle" (live)/"Flying Dutchman" (live), EP (EastWest), 1994; "Past The Mission"/"Winter" (live)/"The Waitress" (live)/"Her In My Head" (live), CD-5 (EastWest), 1994; "God" (Dhamra Kaya mix)/"God" (Rainforest Resort mix)/"God" (Thinking mix 2), CD-5 (EastWest), 1994; "Caught A Lite Sneeze"/"Thla Old Man"/"Hungarian Wedding Song"/"Toodles Mr. Jim," CD-5 (EastWest), 1996; "Caught A Lite Sneeze"/"London Girls"/"That's What I Like Mick (The Sandwich Song)"/"Samurai," limited-edition Digipack CD-5 (EastWest), 1996.

ADDITIONAL CONTRIBUTIONS

• **Tori Amos.** "The Happy Workers"/"Workers," on the "Toys" soundtrack (Geffen), 1992; "Down By The Seaside," on the album "Encomium: A Tribute To Led Zeppelin" (Atlantic), 1995; "Losing My Religion" and "Butterfly," on the "Higher Learning" soundtrack (Epic Soundtrax), 1995; "Famous Blue Raincoat," on the album "Tower Of Song: The Songs Of Leonard Cohen" (A&M), 1995; and "Little Drummer Boy," on the album "You Sleigh Me!" (Atlantic), 1995.

Cover art for Amos' maxisingle.

Tori Amos has released additional albums and assorted singles (7-inch vinyl, cassette singles, CD singles, and CD maxi-singles) in Australia, Germany, Japan, Brazil, Canada, France, Malaysia, Poland, Russia, and elsewhere on the EastWest label. Many feature limited-edition content and characteristics.

DOUGLAS REECE

Portions of this discography were provided by Atlantic and Steve Jenkins.

NEW TORI AMOS VIDEO NOTHING TO SNEEZE AT

(Continued from page 1)

dio.

Much of the strong video support for Amos has come on a grass-roots level from regional music video programmers, says Marybeth Kammerer, director of music video promotion and media development for Atlantic Records.

Atlantic's video department encouraged local programmers to air earlier clips from Amos by mailing out tapes with her complete body of video work on Jan. 11. The promo video compilation contains some clips that have never been seen before in the U.S., including a live video performance of Amos' version of Nirvana's "Smells Like Teen Spirit" and the U.K. version of "Cornflake Girl." Many programmers are integrating these videos into their playlists.

"When we received the unreleased videos, we jumped on the opportunity to use them," says Armando Zapata, producer of Chicago-based music video programmer JBTV, which is using the previously unseen videos in a one-hour special that will air in late February.

"She got three out of our six video slots last week," says Norman Tiller, producer and host of the Glen Allen, Va.-based clip show "Stormin' Norman's Last Call."

Atlantic has also sent out an electronic press kit that contains a new interview footage of Amos.

According to Kammerer, about 30 video programmers are planning to integrate the EPK into their programming, including JBTV; Newark, N.J.-based PowerPlay; Austin, Texas-based Austin Music Network; and Kenosha, Wis.-based Noise Bazaar.

During a break in the production of the clip for "Caught A Lite Sneeze," Amos shot promos for approximately 40 regional music video shows.

"The video community has always embraced her," says Kammerer. "I think that's because Tori has always been very impressed in the video process itself. Between her work with ['Sneeze' director] Mike [Liscombe] and her commitment to doing IDs for the local video shows, she has taken a personal interest in establishing a strong relationship with video."

To help build enthusiasm for "Caught A Lite Sneeze" in the music video community, Atlantic held a private conference call Dec. 14 with Amos and several local and national video programmers.

The clip for "Caught A Lite Sneeze" is getting national airplay on MTV, VH1, and the Box. MTV is playing the clip in active rotation, as well as on "120 Minutes," where it will accompany a series of live performances by the singer. Amos performed "Doughnut Song," "Horses," and "Putting The Damage On" specifically for the show. She is also slated to tape a segment of VH1's "Crossroads" in the coming weeks.

Still from Amos' "Sneeze" videoclip.

The "Caught A Lite Sneeze" clip is strange and visually stunning. It is also complicated and difficult to interpret.

In the clip, Amos is seen floating in and around a mysterious house that is precariously perched near the edge of a waterfall. Inside the house, Amos battles to keep an apparently unconscious version of herself from being sucked outside and into the water. Later in the clip, it is revealed that the house is actually contained inside a fishbowl.

Says Amos, "It's about this girl who is having a fight for life with herself. There is this part of her that wants to be a vampire and another part of her that wants her to stop drinking boy blood."

Director Liscombe says Amos gave him complete freedom to interpret the song any way he wanted to. "It represents a sort of spiritual death and the process of finding inner peace with oneself. The video is a surreal spiritual journey that ultimately is open to many interpretations," he says.

Amos says she chose to work with Liscombe after being "blown away" by many of his previous videos, including his work with U.K. artist Tricky.

"I felt like he was one of the most exciting directors that I had ever seen," says Amos. "I knew immediately that he was right for 'Sneeze.' When I played the song for him, he completely understood . . . He wanted to take the video into a place that brings together the fight of the soul with the fight of the physical self. I told him, 'Mike, carry out your vision, and I will be there.' And I went with his vision."

Some programmers are praising the clip for its strong visual presence.

"The video is cutting-edge, which is what people have come to expect from her," says Frankie Blue, director of programming for the Box. "She's shocking, but not in a sexual way. Even if you're not a fan, it's hard to take your eyes off this video, because you might miss something in it."

Tim Hamblin, artist director of Austin Music Network, says that Amos' clip is "bizarre but special. She likes to intrigue people with her visuals."

For her next video, "Talula," Amos says she will work with director Mark Kohr. Production on the clip will begin in the coming weeks.

The video will be shot to a "Tornado" mix of the song, according to Amos.

"I was eating linguini in London with this American remixer B.T. and a bunch of other people, and I just looked up and started singing about people who chase tornadoes," says Amos. "The conversation was about people on the Internet who literally get into their jeeps and chase tornadoes. So, I start singing this line, and we all looked at each other and said 'Let's go!' We raced to a studio in the middle of the night, and then I recorded it with these guys. That's how these things happen sometimes."

The specific visual content of the clip had not been determined at press time.

DOG EAT DOG CONSUMES EUROPE

(Continued from page 14)

pean Music Awards (Billboard, Dec. 9, 1995).

That night, following several months of heavy support for the band from the video channel, it scooped up the breakthrough artist award, with viewers' telephone votes placing it ahead of fellow nominees Alanis Morissette, Weezer, H-Blockx, and Portishead.

Ric Blaxill, producer of the BBC's venerable chart show "Top Of The Pops," attended the awards and promptly booked Dog Eat Dog for a pre-Christmas spot on the influential show. This in turn led to "No Fronts" being C-listed by BBC Radio 1 and its ultimate elevation to the A-list.

"In terms of breaking down barriers for the company, [the MTV success] has been great," says Roadrunner's London-based GM Mark Palmer, hinting that the label's success in the hard rock genre with such acts as Sepultura and Machine Head had previously hindered such mainstream attention.

But Roadrunner enters 1996 in an upbeat mood on a number of fronts: "Bloody Kisses" by the label's Type O Negative went gold in the U.S. last year, spending more than 12 months on Billboard's Heatseekers chart, and last weekend saw the arrival in the U.K. top 20 of the pan-European hit "I Wanna Be A Hippy" by Technohead on the Mokum label via Roadrunner.

The next Roadrunner priority is the late-February worldwide release of Sepultura's "Roots" album.

Although Dog Eat Dog's U.K. success is a belated piece of the band's European jigsaw, Palmer points out that the band was not without a sales base before the "No Fronts" revival.

"We're quite lucky," he says, "because we'd already sold 35,000 albums in the U.K. Normally, you have to get a hit single to get that kind of sales base."

He cites substantial coverage from the rock press and an appearance on Channel 4's now-retired entertainment show "The Word" as long ago as December 1994 as beneficial for the band. "But this could also be a 'teen-y' record," he says. "There's no reason why the average 10- to 14-year-old won't see this as the next big thing."

"This situation has been two years in the making," says Roadrunner's New York-based managing director Howie Abrams, who signed Dog Eat Dog. "They've been touring for two years. Two months after the album was completed, they went on tour in Europe with Biohazard. That's when MTV [Europe] first began to play 'No Fronts' on [the programs] 'Specialty Nation' and 'Headbangers Ball.' "

Dog Eat Dog bassist Dave Neabore says, "If you ask anyone in the band how they feel about 'No Fronts' happening again, the answer is 'please let it die.' But at the same time, Europe is a huge record-buying market, and it sets up people to hear the new record."

The band is currently "about 10 songs" into its second album, with a single expected out in the spring.

Musing over the fact that almost all of Dog Eat Dog's success has come away from home, Neabore says, "We're competing with major labels, with no MTV [U.S.] support, no radio whatsoever, and no press, so basically, the only way people know about the band is word of mouth. Our music doesn't fit into the metal, rap, or alternative formats, so we're one of those bands nobody knows what to do with."

Although Roadrunner is grateful for Dog Eat Dog's pan-European breakthrough, Abrams says, "We're making a major commitment to having things happen [in America] next time."

Neabore adds, "Our biggest goal in '96 is to break in the U.S."

U.K. REDISCOVERS VINTAGE U.S. R&B

(Continued from page 14)

Lady" albums helped her to reach No. 4 on Billboard's Top Jazz Albums year-end list for 1995.)

Sadler notes that in the commercial, "the guy takes his shirt off, and you've got this really great old song playing in the background. I'm really pleased it has translated into a big hit. I don't think, though, that purely by playing spice tracks from the '60s and '70s, you can persuade the record company to release the song or you can benefit from a programming sense. You have to have the assistance of a TV ad."

The Birmingham programmer stresses that he added "I Just Want To Make Love To You" well before MCA Records serviced stations with the track. "We dubbed the song from an old soul CD and started playing it every now and again," he says. "It was just a gut-reaction thing. Sometimes you take a flyer."

Before becoming a single, the song was available on James' Charly compilation "Something's Got A Hold."

Alan Carruthers, head of music at AC Heart FM Birmingham, says the Diet Coke commercial was the only research the station needed to add the tune. "With most songs," he says, "you can't test them too early when they're unknown material. The advantage with this is that a lot of people are very familiar with it, so we didn't feel the need to test it anyway. It's just a great song, but as to what its legs are going to be like, I don't know. Things like this can be 'crispy' quite quickly."

Carruthers refutes the idea that a high-profile TV placing for a song will automatically lead to station adds. "You could say that about Babylon Zoo, and you wouldn't find us playing that," he says of the act that has the current U.K. No. 1 single, "Spaceman," parts of which are also featured in a TV spot (for Levi's).

But the Heart programmer admits that, on the face of it, the impact of the James track is quite incongruous, especially as there are other, perhaps better-known, versions of the Dixon composition. "If you had mentioned the song to me, I would have thought of the version on the Rolling Stones' first album. That meant more to me, even though I was aware of the Etta James version."

He adds that the breaking of a soul oldie previously regarded as specialist is nothing new. " 'Piece Of My Heart' by Erma Franklin isn't a song that would be on many station playlists if it hadn't been on a TV commercial," he says. "In fact, it wouldn't be on any."

The buzz about the James recording started soon after Diet Coke began its TV campaign last October. Chris Griffin, former director of strategic marketing at MCA, had his ear close to the ground. "Radio started playing it before Christmas," he says, noting the early interest of BRMB and Capital FM London. Griffin persuaded Diet Coke to push the second stage of its TV campaign up to January. He notes that the company's total television budget is in the realm of $2 million, with a further $750,000 for accompanying radio commercials.

MCA will exploit the James single with an album, "I Just Want To Make Love To You—The Best Of Etta James," to be released Feb. 26. The 20-track collection, compiled by Griffin, features "Tell Mama," "I'd Rather Go Blind," and many other respected tracks from a career that yielded 10 U.S. R&B top 10 hits and 18 other R&B chart entries.

"We were just going to push the albums currently in print," says Griffin, "but there are just two, at midprice, and they weren't doing very well. The idea was try and have a new image to go to dealers with. It's not going to dominate the top of the album chart, but I think MCA will see some very good sales, and Europe has taken it on as well."

"I Just Want To Make Love To You" is not published by Tristan Music (a subsidiary of Arc Music), as the single's credits say, but by Jewel Music, a joint-venture company owned by Warner/Chappell and Arc, the publishing arm of Chess Records. Jewel's U.K. creative consultant is Menace Music, whose managing director is Dennis Collopy. "I'm delighted for any exposure for this kind of music," Collopy says. "But the tragedy is that the only way we seem to be able to get recognition is via commercials. Advertising agencies seem to believe in this music more than the record companies do."

Collopy, for one, laments the fact that radio will apparently favor a heritage track only when the groundwork has been done by another medium. "We tend to think that radio's there to champion music, but these days, it isn't," he says. "Everyone plays what they're told to. I admit that the [commercial] stations have to satisfy the demands of their audience, but the blues tends to be sidetracked into these specialist shows. If they can play ['I Just Want To Make Love To You'], why don't they play 'I'd Rather Go Blind?' "

Another strong supporter of the James single, Aire FM Leeds program director Jim Hicks, says that although it is sharing airtime with releases by Nightcrawlers and Ace Of Base that are aimed squarely at a younger demographic, the song is a smooth fit. "We firmly believe it has good value with our younger audience," he notes, "despite the perceived old feel to the record." At Heart FM, Carruthers is amenable to the idea of his station "breaking oldies" of its own. "We are looking," he says, "because if we can find the songs, there's more kudos in it for us. There are some great oldies out there, but in some cases, I don't think the record labels are aware of them, never mind the stations."

Hot 100 Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service 243 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★
1	1	18	**ONE SWEET DAY** MARIAH CAREY & BOYZ II MEN (COLUMBIA) 1 week at No. 1
2	2	19	**MISSING** EVERYTHING BUT THE GIRL (ATLANTIC)
3	3	27	**NAME** GOO GOO DOLLS (METAL BLADE/WARNER BROS.)
4	6	15	**TIME** HOOTIE & THE BLOWFISH (ATLANTIC)
5	5	21	**BREAKFAST AT TIFFANY'S** DEEP BLUE SOMETHING (RAINMAKER)
6	4	16	**EXHALE (SHOOP SHOOP)** WHITNEY HOUSTON (ARISTA)
7	7	19	**ONE DF US** JOAN OSBORNE (BLUE GORILLA/MERCURY)
8	16	10	**NDBODY KNOWS** THE TONY RICH PROJECT (LAFACE/ARISTA)
9	9	15	**BE MY LDVER** LA BOUCHE (RCA)
10	10	13	**WONDERWALL** OASIS (EPIC)
11	8	32	**AS I LAY ME DOWN** SOPHIE B. HAWKINS (COLUMBIA)
12	14	13	**WONDER** NATALIE MERCHANT (ELEKTRA/EEG)
13	13	14	**THE WORLD I KNOW** COLLECTIVE SOUL (ATLANTIC)
14	15	14	**1979** SMASHING PUMPKINS (VIRGIN)
15	28	11	**SITTIN' UP IN MY ROOM** BRANDY (ARISTA)
16	12	24	**FANTASY** MARIAH CAREY (COLUMBIA)
17	19	16	**HEY LDVER** LL COOL J (DEF JAM/RAL/ISLAND)
18	11	25	**TELL ME** GROOVE THEORY (EPIC)
19	30	6	**IRONIC** ALANIS MORISSETTE (MAVERICK/REPRISE)
20	24	5	**CALIFDRNIA LOVE** 2PAC FEAT. DR. DRE & ROGER TROUTMAN (DEATH ROW)
21	20	33	**DNLY WANNA BE WITH YDU** HOOTIE & THE BLOWFISH (ATLANTIC)
22	21	17	**HOOK** BLUES TRAVELER (A&M)
23	17	29	**TIL I HEAR IT FRDM YOU** GIN BLOSSOMS (A&M)
24	18	31	**ROLL TO ME** DEL AMITRI (A&M)
25	23	16	**TOU'LL SEE** MADONNA (MAVERICK/WARNER BROS.)
26	26	37	**CARNIVAL** NATALIE MERCHANT (ELEKTRA/EEG)
27	33	10	**DON'T CRT** SEAL (ZTT/WARNER BROS.)
28	32	14	**BEFORE YOU WALK DUT OF MY LIFE** MONICA (ROWDY/ARISTA)
29	27	45	**RUN-AROUNO** BLUES TRAVELER (A&M)
30	25	19	**DIGGIN' ON YDU** TLC (LAFACE/ARISTA)
31	37	7	**I WANT TO COME OVER** MELISSA ETHERIDGE (ISLAND)
32	38	3	**FOLLOW YOU OOWN** GIN BLOSSOMS (A&M)
33	22	34	**KISS FROM A ROSE** SEAL (ZTT/WARNER BROS.)
34	35	19	**ANYTHING** 3T (MJJ/550 MUSIC)
35	31	14	**GLYCERINE** BUSH (TRAUMA/INTERSCOPE)
36	36	16	**SET U FREE** PLANET SOUL (STRICTLY RHYTHM)
37	29	28	**BACK FOR GOOD** TAKE THAT (ARISTA)
38	46	7	**NOT GON' CRY** MARY J. BLIGE (ARISTA)
39	34	26	**RUNAWAY** JANET JACKSON (A&M)
40	43	10	**BRAIN STEW/JADED** GREEN DAY (REPRISE)
41	40	5	**JESUS TO A CHILD** GEORGE MICHAEL (DREAMWORKS/GEFFEN)
42	41	19	**GOOD INTENTIONS** TOAD THE WET SPROCKET (COLUMBIA/REPRISE)
43	42	15	**BLESSED** ELTON JOHN (ROCKET/ISLAND)
44	47	4	**FEELS SO GOOD (SHOW ME YOUR LOVE)** LINA SANTIAGO (UNIVERSAL)
45	39	27	**HANO IN MY POCKET** ALANIS MORISSETTE (MAVERICK/WARNER BROS.)
46	44	11	**I GOT IO** PEARL JAM (EPIC)
47	49	22	**DREAMING OF YOU** SELENA (EMI LATIN/EMI)
48	45	18	**NATURAL ONE** FOLK IMPLOSION (LONDON/ISLAND)
49	50	10	**SANTA MONICA (WATCH THE WORLD DIE)** EVERCLEAR (TIM KERR/ART/LIL)
50	54	4	**CLOSER TO FREE** BODEANS (SLASH/REPRISE)
51	56	2	**ALWATS BE MY BABT** MARIAH CAREY (COLUMBIA)
52	48	11	**JUST A GIRL** NO DOUBT (TRAUMA/INTERSCOPE)
53	52	6	**IN THE MEANTIME** SPACEHOG (HIFISIRE/EEG)
54	51	12	**CUMBERSOME** SEVEN MARY THREE (MAMMOTH/ATLANTIC)
55	58	3	**PEACHES** THE PRESIDENTS OF THE USA (COLUMBIA)
56	67	5	**TONITE'S THA NIGHT** KRIS KROSS (SO SO DEF/COLUMBIA)
57	55	4	**DOIN IT** LL COOL J (DEF JAM/RAL/ISLAND)
58	57	4	**NEAVEN BESIDE TOU** ALICE IN CHAINS (COLUMBIA)
59	53	7	**NAKED** GOO GOO DOLLS (METAL BLADE/WARNER BROS.)
60	65	8	**ND ONE ELSE** TOTAL (BAD BOY/ARISTA)
61	64	3	**AERDPLANE** RED HOT CHILI PEPPERS (WARNER BROS.)
62	62	5	**PROMISES BROKEN** SOUL ASYLUM (COLUMBIA)
63	66	10	**RIDIN' LOW** L.A.D. FEATURING DARVY TRAYLOR (HOLLYWOOD)
64	63	26	**GANGSTA'S PARADISE** COOLIO FEAT. RINGO (MJA SOUNDTRACKS/MCA)
65	70	8	**SATELLITE** DAVE MATTHEWS BAND (RCA)
66	—	1	**DOWN LOW (NOBODY HAS TO KNOW)** R. KELLY (JIVE)
67	—	1	**BIG ME** FOO FIGHTERS (ROSWELL/CAPITOL)
68	72	18	**BULLET WITH BUTTERFLT WINGS** SMASHING PUMPKINS (VIRGIN)
69	—	1	**ON VIRGINIA** BLESSID UNION OF SOULS (EMI)
70	—	1	**CAUGHT A LITE SNEEZE** TORI AMOS (ATLANTIC)
71	—	1	**FU-GEE-LA** FUGEES (RUFFHOUSE/COLUMBIA)
72	61	11	**GET TOGETHER** BIG MOUNTAIN (GIANT)
73	—	2	**HIGH AND DRY** RADIOHEAD (CAPITOL)
74	69	20	**WHO CAN I RUN TO** XSCAPE (SO SO DEF/COLUMBIA)
75	—	1	**ALL CRIED DUT** DENINE W.COLLAGE'S ADAM MARANO (MPDR)

◯ Records with the greatest airplay gains. © 1996 Billboard/BPI Communications

HOT 100 RECURRENT AIRPLAY

1	2	3	**WATERFALLS** TLC (LAFACE/ARISTA)
2	1	2	**OECEMBER** COLLECTIVE SOUL (ATLANTIC)
3	3	7	**I CAN LDVE YOU LIKE THAT** ALL-4-ONE (BLITZ/ATLANTIC)
4	4	18	**I KNOW** DIONNE FARRIS (COLUMBIA)
5	5	9	**LET ME BE THE ONE** BLESSID UNION OF SOULS (EMI)
6	—	1	**I'LL BE THERE FOR YOU** THE REMBRANDTS (EASTWEST/EEG)
7	6	23	**WNEN I COME ARDUND** GREEN DAY (REPRISE)
8	9	33	**ANOTHER NIGHT** REAL MCCOY (ARISTA)
9	8	16	**ALL OVER YOU** LIVE (RADIOACTIVE/MCA)
10	10	5	**COME OOWN** BUSH (TRAUMA/INTERSCOPE)
11	—	1	**POSSUM KINGDOM** TOADIES (INTERSCOPE)
12	11	5	**PRETTY GIRL** JON B. (YAB YUM/550 MUSIC)
13	7	4	**YOU DUGNTA KNOW** ALANIS MORISSETTE (MAVERICK/WARNER BROS.)
14	14	33	**YOU GOTTA BE** DES'REE (550 MUSIC)
15	13	27	**IN THE HOUSE OF STONE AND LIGHT** MARTIN PAGE (MERCURY)
16	15	23	**THIS IS HOW WE OO IT** MONTELL JORDAN (PMP/RAL/ISLAND)
17	23	12	**OON'T TAKE IT PERSONAL** MONICA (ROWDY/ARISTA)
18	18	26	**I'LL STAND BY YOU** PRETENDERS (SIRE/WARNER BROS.)
19	19	13	**SOMEONE TO LOVE** JON B. FEATURING BABYFACE (YAB YUM/550 MUSIC)
20	21	47	**ALL I WANNA OO** SHERYL CROW (A&M)
21	24	53	**COME TO MY WINDOW** MELISSA ETHERIDGE (ISLAND)
22	12	5	**LUMP** THE PRESIDENTS OF THE USA (COLUMBIA)
23	17	14	**GOOD** BETTER THAN EZRA (ELEKTRA/EEG)
24	22	28	**HOLD MY HAND** HOOTIE & THE BLOWFISH (ATLANTIC)
25	25	11	**I WANNA B WITH YU** FUN FACTORY (CURB EDEL/CURB)

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

HOT 100 A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

1R **1979** (Chrysalis, BMI/Cinderful, BMI)
72 **ALL CRIED DUT** (Mokaumbi, BMI/Williston, BMI/Zomba, BMI) WBM
58 **ALL THE THINGS (YOUR MAN WON'T DO) (FROM DON'T BE A MENACE...)** (Fade 2 Black, ASCAP/Tallest Tree, ASCAP/Urban Agenda, ASCAP)
17 **ANYTHING** (To The Tee, BMI)
31 **AS I LAY ME DOWN** (Night Rainbow, ASCAP/Broken Plate, ASCAP) HL
98 **AUTOMATIC LOVER (CALL FOR LOVE)** (Copyright Control)
3R **BACK FOR GOOD** (EMI Virgin, ASCAP) HL
55 **BEAUTIFUL LIFE** (Mega BMI/Careers-BMG, BMI) HL
13 **BEFORE YOU WALK DUT OF MT LIFE/LIKE THIS AND LIKE THAT** (Almo, ASCAP/Sailandra, ASCAP/EMI Casadida, BMI/EMI Blackwood, BMI/EMI April, ASCAP/D.A.R.P., ASCAP/Nuthouse, ASCAP) WBM/HL
8 **BE MY LOVER** (FMP/Edition Beam/Warner Chappell) WBM
82 **BEWARE OF MY CREW (FROM A THIR LINE BETWEEN LOVE AND HATE)** (Doggy Style, BMI/Saje, BMI/Songs Of Lastrade, BMI)
47 **BLESSED** (William A.Bong, PRS/Hansa, ASCAP/WB, ASCAP) HL
12 **BREAKFAST AT TIFFANY'S** (Deep Blue Something, ASCAP) WBM
51 **BULLET WITH BUTTERFLY WINGS** (Chrysalis, BMI/Cladertul, BMI) WBM
66 **CAN'T RE WASTING MY TIME (FROM DON'T BE A MENACE...)** (Mass Avenue, BMI/Motown, BMI/PolyGram Int'l, ASCAP/Vanessa, ASCAP/My Two Sons, ASCAP/Clyde Otis, ASCAP/Mr Sex, ASCAP)
37 **CARNIVAL** (Indian Love Bride, ASCAP)
71 **CAUGHT A LITE SNEEZE** (Sword Aad Stone, ASCAP)
95 **CELEBRATION/TAKE YOUR CHANCE** (LR, BMI)
77 **CELL THERAPY** (Organized Noize, BMI/Stiff Shirt, BMI/Goodie Mob, BMI)
79 **CRUISIN'** (Bertram, ASCAP)
46 **CUMBERSOME** (7 Mary 3, BMI/EMI Blackwood, BMI) HL
7R **DANCER** (Copyright Control)
22 **DIGGIN' DR YOU** (Ecaf, BMI/Sony/ATV Songs, BMI) HL
33 **DON'T CRY** (SPZ, BMI)
50 **DREAMING OF YOU** (EMI Virgin, BMI/Chesca Tunes, ASCAP/Snow, BMI) HL/WBM
99 **EAST 199R** (Ruthless Attack, ASCAP/Mo Thug, ASCAP/Dollarz-N-Sense, BMI/Keenu, BMI/Donkhins, BMI/Songs Of PolyGram, BMI) HL
7D **ENERGY** (Copyright Control)
85 **EVERYBODY RE SOMEBODY** (Chrysalis, ASCAP)
60 **EVERYDAT B EVERTNIGHT** (Funkmaster Flex, BMI/M Bryant, BMI)
3 **EXHALE (SHOOP SHOOP) (FROM WAITING TO EXHALE)** (Ecaf, BMI/Sony/ATV Songs, BMI/Fox Film, BMI) WBM/HL
23 **FANTASY** (Rye, ASCAP/Sony, ASCAP/Metered, ASCAP/PolyGram Int'l, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP) NL/WBM
100 **FAST LIFE** (Ilhville, ASCAP/Still Diggin', ASCAP/Below The Surface, ASCAP/Brampton, ASCAP/Ill Will, ASCAP/Skematics, ASCAP/Zomba, ASCAP) WBM
42 **FEELS SO GOOD (SHOW ME YOUR LOVE)** (Cynthia, ASCAP/Fatso, ASCAP)
81 **FREE AS A BIRO** (Lenono, BMI/Sony/ATV Songs, BMI) HL
34 **FU-GEE-LA** (Tete San Ko, ASCAP/Sony, ASCAP/Obverse Creation, ASCAP/McNella, ASCAP/Midnight Magnet, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP) HL
27 **GANGSTA'S PARADISE (FROM DANGEROUS MINDS)** (T-Boy, ASCAP/D.R.D. Itself, ASCAP/Boo Daddy, ASCAP/Larry Sanders, BMI/Songs Of PolyGram, BMI/Madcastle, BMI) HL/WBM
49 **GET MONET** (Big Poppa, ASCAP/Undeas, BMI/EZ Elpee, ASCAP/AF, ASCAP/EMI April, ASCAP/Justin Combs, ASCAP)
68 **GET TOGETHER** (Irving, BMI) WBM
30 **GLTCERINE** (Mad Dog Winston, BMI/Werner-Tamerlane, BMI/Truly Soothing Elevator, ASCAP) WBM
7 **REV LDVER** (Rodsongs, ASCAP/LL Cool J, ASCAP/Almo, ASCAP) WBM
96 **HODKED ON YOU** (EMI Casadida, BMI/Rondor, BMI/Young Legend, ASCAP/EMI Blackwood, BMI/Chrysalis, ASCAP/Almo, ASCAP) WBM/HL
25 **NOOK** (Blues Traveler, BMI/Irving, BMI) WBM
88 **I'D LIE FDR YOU (AND THAT'S THE TRUTH)** (Realsongs, ASCAP) WBM
40 **I GOT ID/LONG ROAD** (Innocent Bystander, ASCAP)
64 **I MISS YOU ICOME BACK HOME) (FROM NEW YORB UNDERCOVER)** (EMI April, ASCAP/E-Z-Duz-It, ASCAP/WB, ASCAP/Evelle, ASCAP) HL/WBM
94 **INSENSITIVE** (PolyGram, BMI/Frankly Shirley, BMI/PolyGram Int'l, BMI) HL
80 **IT MATTERS TO ME** (Starstruck Writers Group, ASCAP/Mark O, ASCAP/New Haven, BMI/Music Hill, BMI) WBM/HL
32 **I WANT TO COME OVER** (MLE, ASCAP)
RR **I WILL REMEMBER YOU (FROM TRE RROTRERS MCMULLEN)** (Sony/ATV Songs, BMI/Tyde, BMI/Seamus Egan, ASCAP/Dave Merenda, ASCAP/Fox Film, BMI/TCF, ASCAP) HL/WBM
90 **I WILL SURVIVE** (PolyGram Int'l, BMI/Perren-Vibes, ASCAP)
53 **JUST A GIRL** (Knock Yourself Out, ASCAP) WBM
83 **JUST TAH LET U KNOW** (Ruthless Attack, ASCAP/Rage Of A Psychopath, ASCAP/Almo, ASCAP)
69 **KEEP TRYIN'** (Eliza's Torce, ASCAP/Groove 78, ASCAP/Almo, ASCAP/Jizop, BMI/Sony, ASCAP) NL/WBM
44 **KISS FROM A ROSE (FROM RATMAN FOREVER)** (SPZ, BMI)
7S **LEFLAUR LEFLAH ESNKUSNKA** (Baby Paul, BMI/Mr Makdu, ASCAP/Doughout, ASCAP/Strangleman, ASCAP)
52 **LET'S PLAY NDUSE** (Suge, ASCAP/Emoni's, ASCAP)
56 **LOVE R 4 LIFE** (EMI April, ASCAP/DeSwing Mob, ASCAP) HL
92 **MAGIC CARPET RIDE** (PolyGram, ASCAP) HL
86 **MICROPNONE MASTER** (Straight Out Da Sewer, ASCAP/Bee Mo Easy, ASCAP/EMI April, ASCAP/Cellar To The Addict, ASCAP/Sewer Slang, ASCAP)
2 **MISSING** (Sony/ATV Tree, BMI) HL
10 **NAME** (Scrap Metal, BMI/Metal Blade, BMI/EMI Virgin, BMI/EMI April, ASCAP/Full Volume, BMI) HL
38 **NATURAL ONE (FROM KIDS)** (Loobecore Endless Soft Hits, BMI/Bliss WG, BMI)
5 **NOBODY KNOWS** (Joe Shade, BMI/Stiff Shirt, BMI/D Jon, BMI) CLM
29 **ND ORE ELSE** (Jumping Bean, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Evelle, ASCAP/BDP, ASCAP/Zomba, ASCAP/All Control, ASCAP) HL/WBM
93 **NDT A DRY EYE IN TRE HOUSE** (Realsongs, ASCAP)
4 **NDT DON' CRY (FROM WAITING TO EXHALE)** (Ecaf, BMI/Sony/ATV Songs, BMI/Fox Film, BMI/EMI Blackwood, BMI) WBM
8 **ONE OF US** (Human Boy, ASCAP) WBM
1 **ONE SWEET DAY** (Sony/ATV Songs, BMI/Rye, BMI/Black Panther, BMI/Vanderpool, BMI/Aynaw, BMI/Shawn Patrick, BMI/Ensign, BMI) HL
36 **ONLY WANNA B WITR TOU** (Monica's Reluctance To Lob, ASCAP/EMI April, ASCAP) HL
63 **PROMISES RROKER** (WB, ASCAP/Broken Promises, ASCAP/Third Wheel, BMI)
54 **RIDIN' LOW** (Rikka, BMI)
35 **ROLL TO ME** (PolyGram, ASCAP) NL
45 **RUN-AROUNO** (Blues Traveler, BMI/Irving, BMI) WBM
43 **RUNAWAY** (Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) WBM/HL
28 **SET U FREE** (Nadine Renee, BMI)
73 **SEXUAL HEALING** (EMI April, ASCAP/Bug Pie, ASCAP/Ritz Rights, ASCAP/EMI Blackwood, BMI) HL
8 **SITTIN' UP IN MY ROOM (FROM WAITING TO EXHALE)** (Ecaf, BMI/Sony/ATV Songs, BMI/Fox Film, BMI) WBM
RB **SOLITUDE** (EMI, ASCAP/Harrington, ASCAP/EMI April, ASCAP) HL
26 **SOON AS I GET HOME** (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Ninth Street Tunnel, BMI/Justin Combs, ASCAP/EMI April, ASCAP) HL
62 **STAYIN' ALIVE** (Gibb Brothers, BMI/Careers-BMG, BMI/Songs Of PolyGram, BMI) HL
24 **TELL ME** (Almo, ASCAP/Groove 78, ASCAP/Jizop, BMI/Sony/ATV Tree, BMI/Dream Team, BMI) WBM/HL
R7 **A TNIN LINE BETWEEN LOVE R HATE** (Cohlion, BMI/Win Or Lose, BMI/Werner-Tamerlane, BMI)
7R **THROW YOUR NANDS UP/GANGSTA'S PARADISE** (T-girl, BMI/Large Variety, BMI/Jobete, ASCAP/Story Teller, ASCAP/G's Only, BMI/AJ Jamatt 9, BMI/Maurice Thompson, BMI/Feel'n Blue, ASCAP) WBM
11 **TIL I REAR IT FROM TOU/FDLLOW YOU DOWN** (Bonneville Salt Flats, ASCAP/Rutle Corp, ASCAP/Warner Bros., ASCAP/Amalgamated Consolidated, ASCAP/Bug, BMI/New Regency, BMI/New Enterprises, BMI/You Sound Better, BMI) WBM
15 **TIME** (Monica's Reluctance To Lob, ASCAP/EMI April, ASCAP) HL
18 **TDNITE'S THA NIGHT** (So So Def, ASCAP/EMI April, ASCAP/Globe Art, BMI/Monterx, BMI/Play One, BMI/Rightsong, BMI) HL
65 **TOO HOT** (T-Boy, ASCAP/Boo Daddy, ASCAP/Wine Funk, BMI/Second Decade, BMI/Warner-Tamerlane, BMI) WBM
49 **VISIONS OF A SUNSET (FROM MR. ROLLAND'S OPUS)** (Shawn Patrick, BMI/Ensign, BMI/Songs Of PolyGram, BMI) HL
41 **WE GOT IT** (Zomba, BMI/Hookman, BMI/Sean "The Mystro" Mather, ASCAP/Zomba, ASCAP/Fa-Mac, ASCAP/Screen Gems-EMI, BMI) WBM/HL
87 **WE'VE GOT IT GOIN' ON** (Cheron, ASCAP/Mega, ASCAP/Zomba, ASCAP)
84 **WNEN LOVE R HATE COLLIDE** (Bludgeon Riffola, ASCAP/Zomba, ASCAP) WBM
R1 **WHERE DO U WANT ME TO PUT IT** (EMI April, ASCAP/Flyte Tyme, ASCAP/EMI Blackwood, BMI/Help The Bear, BMI) HL
74 **WNERE EVER YOU ARE** (Two Tuff-Enuff, BMI/EMI Blackwood, BMI) HL
87 **WHO CAN I RUN TO** (Werner-Tamerlane, BMI) WBM
59 **WND DO U LOVE** (Gradington, ASCAP/Art R Rhythm, ASCAP/Zomba, ASCAP) WBM
14 **WONDERWALL** (Sony/ATV Songs, BMI/Creation, BMI) HL
21 **WONDER** (Indian Love Bride, ASCAP)
26 **TRE WORLD I KNOW** (Roland/Lentz, BMI/Warner Chappell, BMI) WBM
1R **YOU'LL SEE** (WB, ASCAP/Webo Girl, ASCAP/One Four Three, BMI/Leeds, ASCAP/Peer Five, BMI) WBM/HL
57 **YOU REMIND ME OF SOMETNIRG** (Zomba, BMI/R. Kelly, BMI) WBM

Hot 100 Singles Sales™

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★
1	2	3	**HOT GON' CRY** MARY J. BLIGE (ARISTA) 1 week at No. 1
2	1	12	**ONE SWEET OAY** MARIAH CAREY & BOYZ II MEN (COLUMBIA)
3	9	8	**SITTIN' UP IN MY ROOM** BRANDY (ARISTA)
4	4	14	**HEY LOVER** LL COOL J (DEF JAM/RAL/ISLAND)
5	3	13	**EXHALE (SNOOP SHOOP)** WHITNEY HOUSTON (ARISTA)
6	8	6	**NDBODY KNOWS** THE TONY RICH PROJECT (LAFACE/ARISTA)
7	5	11	**TONITE'S THA NIGHT** KRIS KROSS (SO SO DEF/COLUMBIA)
8	6	16	**BEFORE YOU WALK...LIKE THIS AND...** MONICA (ROWDY/ARISTA)
9	10	13	**BE MY LOVER** LA BOUCHE (RCA)
10	11	11	**SOON AS I GET HOME** FAITH EVANS (BAD BOY/ARISTA)
11	7	11	**ONE OF US** JOAN OSBORNE (BLUE GORILLA/MERCURY)
12	13	13	**MISSING** EVERYTHING BUT THE GIRL (ATLANTIC)
13	12	27	**GANGSTA'S PARADISE** COOLIO FEAT. L.V. (MJA SOUNDTRACKS/MCA)
14	15	10	**NO ONE ELSE** TOTAL (BAD BOY/ARISTA)
15	14	19	**ANYTHING** 3T (MJJ/550 MUSIC)
16	16	4	**FU-GEE-LA** FUGEES (RUFFHOUSE/COLUMBIA)
17	20	4	**WONDERWALL** OASIS (EPIC)
18	19	6	**VISIONS OF A SUNSET** SHAWN STOCKMAN, POLYDOR A&M)
19	18	10	**WE GOT IT** IMMATURE (FEATURING SMOOTH) (MCA)
20	28	2	**GET MONEY** JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)
21	26	7	**WHERE OO U WANT ME TO PUT IT** SOLO (PERSPECTIVE/A&M)
22	25	7	**LET'S PLAT HOUSE** THA DOGG POUND (DEATH ROW/INTERSCOPE)
23	17	11	**YOU'LL SEE** MADONNA (SIRE/WARNER BROS.)
24	37	2	**1979** SMASHING PUMPKINS (VIRGIN)
25	22	15	**LOVE U 4 LIFE** JODECI (UPTOWN/MCA)
26	21	14	**DIGGIN' ON YOU** TLC (LAFACE/ARISTA)
27	24	20	**BREAKFAST AT TIFFANT'S** DEEP BLUE SOMETHING (RAINMAKER/INTERSCOPE)
28	27	16	**SET U FREE** PLANET SOUL (STRICTLY RHYTHM)
29	23	15	**BULLET WITH BUTTERFLY WINGS** SMASHING PUMPKINS (VIRGIN)
30	29	11	**TOO HOT** COOLIO (TOMMY BOY)
31	30	14	**TOU REMIND ME OF SOMETHING** R. KELLY (JIVE)
32	32	8	**NATURAL ONE** FOLK IMPLOSION (LONDON/ISLAND)
33	48	4	**GLTCERINE** BUSH (TRAUMA/INTERSCOPE)
34	31	14	**BEAUTIFUL LIFE** ACE OF BASE (ARISTA)
35	35	19	**CELL THERAPY** GOODIE MOB (LAFACE/ARISTA)
36	70	2	**ALL THE THINGS (YOUR MAN WON'T DO)** JOE (ISLAND)
37	33	9	**I GOT ID/LONG ROAD** PEARL JAM (EPIC)
38	36	10	**IT MATTERS TO ME** FAITH HILL (WARNER BROS.)
39	38	17	**DANGER** BLAHZAY BLAHZAY (FADER/MERCURY)
40	39	16	**I MISS YOU (COME BACK HOME)** MONTAGNE (ISTANT UNIVERSAL)
41	46	4	**CUMBERSOME** SEVEN MARY THREE (MAMMOTH/ATLANTIC)
42	34	9	**JUST TAH LET U KNOW** EAZY-E (RUTHLESS/RELATIVITY)
43	40	11	**RIOIN' LOW** L.A.D. FEATURING DARVY TRAYLOR (HOLLYWOOD)
44	52	2	**WHO OO U LOVE** DEBORAH COX (ARISTA)
45	41	16	**WHERE EVER YOU ARE** TERRY ELLIS (EASTWEST/EEG)
46	47	4	**FEELS SO GOOD (SHOW ME YOUR LOVE)** LINA SANTIAGO (UNIVERSAL)
47	43	24	**MACARENA (BAYSIDE BOYS MIX)** LOS DEL RIO (RCA)
48	—	1	**MICROPHONE MASTER** DAS EFX (EASTWEST/EEG) MOBB DEEP (EASTWEST/EEG)
49	57	3	**STAYIN' ALIVE** N-TRANCE (RAUH AL AVEX-CRITIQUE)
50	44	21	**FANTASY** MARIAH CAREY (COLUMBIA)
51	—	1	**TIL I HEAR IT FROM YOU/FOLLOW YOU DOWN** GIN BLOSSOMS (A&M)
52	45	25	**TELL ME** GROOVE THEORY (EPIC)
53	42	8	**FREE AS A BIRD** THE BEATLES (APPLE/CAPITOL)
54	59	8	**THE WORLD I KNOW** COLLECTIVE SOUL (ATLANTIC)
55	49	16	**CRUISIN'** D'ANGELO (EMI)
56	55	17	**DREAMING OF TDU** SELENA (EMI LATIN/EMI)
57	—	1	**CAN'T BE WASTING MY TIME** MONA USA FEATURING LOST BOYZ (ISLAND)
58	61	13	**HOOK** BLUES TRAVELER (A&M)
59	56	2	**EVERYDAT & EVERYNIGHT** YVETTE MICHELLE (LOUD/RCA)
60	53	13	**BLESSED** ELTON JOHN (ROCKET/ISLAND)
61	58	11	**EAST 1999** BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)
62	50	23	**RUNAWAT** JANET JACKSON (A&M)
63	60	12	**I WILL REMEMBER YOU** SARAH MCLACHLAN (ARISTA)
64	—	4	**BEWARE OF MT CREW** L.B.C. CREW (JAC-MAC/WARNER BROS.)
65	51	19	**NAME** GOO GOO DOLLS (METAL BLADE/WARNER BROS.)
66	—	1	**KEEP TRYIN'** GROOVE THEORY (EPIC)
67	65	23	**COME WITH ME** SHAI (BIG ONE ALLEY/MCA)
68	64	15	**NOOKED ON YOU** SICK (ELEKTRA/EEG)
69	62	18	**THROW YOUR SET IN THE AIR** CYPRESS HILL (RUFFHOUSE/COLUMBIA)
70	66	12	**I REMEMBER** BOYZ II MEN (MOTOWN)
71	71	15	**NURRICANE** THE LOX (BAD BOY/ARISTA) WITH DMX (RUFF HOUSE/COLUMBIA)
72	67	26	**I LIKE IT, I LOVE IT** TIM MCGRAW (CURB)
73	54	18	**I'M OUTTA HERE! THE WOMAN IN ME** SHANIA TWAIN (MERCURY/NASHVILLE)
74	63	18	**I'D LIE FOR YOU (AND THAT'S THE TRUTH)** MEAT LOAF (MCA)
75	69	19	**WHO CAN I RUN TO** XSCAPE (SO SO DEF/COLUMBIA)

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Billboard® HOT 100 SINGLES™

FOR WEEK ENDING FEB. 17, 1996

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
				★★★ No. 1 ★★★		
1	1	1	12	**ONE SWEET DAY** ▲ 12 weeks at No. 1 W.AFANASIEFF,M.CAREY,N.CAREY,M.MCCARY,N.MORRIS,A.HORNE,S.STOCKMAN,W.AFANASIEFF	◆ MARIAH CAREY & BOYZ II MEN (C) (D) (M) (T) (V) (X) COLUMBIA 78074	1
2	3	3	28	**MISSING** ● B.WATT,T.THORN,J.COXON (T.THORN,B.WATT)	◆ EVERYTHING BUT THE GIRL (C) (T) (X) ATLANTIC 87124	1
1	1	2	13	**EXHALE (SHOOP SHOOP) (FROM "WAITING TO EXHALE")** ▲ BABYFACE (BABYFACE)	◆ WHITNEY HOUSTON (C) (D) (M) (T) (V) (X) ARISTA 1-2885	1
4	6	21	6	**NOT GON' CRY (FROM "WAITING TO EXHALE")** BABYFACE (BABYFACE)	◆ MARY J. BLIGE (C) (D) (T) ARISTA 1-2957	4
5	2	40	11	**NOBODY KNOWS** T.RICH (J.RICH,D.DUBOSE)	◆ THE TONY RICH PROJECT (C) (D) (M) (T) LAFACE 2 4115/ARISTA	5
6	13	14	8	**SITTIN' UP IN MY ROOM (FROM "WAITING TO EXHALE")** BABYFACE (BABYFACE)	◆ BRANDY (C) (D) (M) (T) (X) ARISTA 1-2929	6
7	5	5	14	**HEY LOVER** ▲ RED HOT LOVER TONE (R.TEMPERTON,LL COOL J)	◆ LL COOL J (C) (D) (M) (T) (V) DEF JAM/RAL 577494/ISLAND	3
8	8	8	15	**BE MY LOVER** A.BRENNER,G.A.SARAF,G.A.SARAF,A.BRENNER,M.THORNTON,L.MCCRAY)	◆ LA BOUCHE (C) (D) (T) (X) RCA 64446	8
8	4	4	11	**ONE OF US** ● R.GIORTOFF (E.BAZILIAN)	◆ JOAN OSBORNE (C) (D) (X) BLUE GORILLA 852368/MERCURY	4
10	7	6	19	**NAME** L.GIORDANO (J.RZEZNIK)	◆ GOO GOO DOLLS (C) METAL BLADE 17758/WARNER BROS.	5
11	12	—	2	**TIL I HEAR IT FROM YOU/FOLLOW YOU DOWN** J.HAMPTON,GIN BLOSSOMS (J.VALENZUELA,R.WILSON,M.CRENSHAW,S.JOHNSON,B.LEEN,P.RHODES)	◆ GIN BLOSSOMS (C) (D) (T) (X) A&M 581380	11
12	10	7	27	**BREAKFAST AT TIFFANY'S** D.CAMPBELL (T.PIPES)	◆ DEEP BLUE SOMETHING (C) RAINMAKER 98138/INTERSCOPE	5
13	11	9	18	**BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT** ● SOLI SHOCK,KARLIN,D.AUSTIN,C.WOLFE (A.MARTIN,C.SCHACK,A.KARLIN,D.AUSTIN,C.WOLFE)	◆ MONICA (C) (D) (M) (T) (X) ROWDY 3-5652/ARISTA	7
14	15	18	4	**WONDERWALL** O.MORRIS,N.GALLAGHER (N.GALLAGHER)	◆ OASIS (C) (X) EPIC 78216	14
15	14	15	15	**TIME** D.GEHMAN (M.BRYAN,D.FELBER,D.RUCKER,J.SONEFELD)	◆ HOOTIE & THE BLOWFISH (C) (V) (X) ATLANTIC 87095	14
16	16	12	11	**TONITE'S THA NIGHT** ● J.DUPRI,D.DUPRI,R.PARKER,K.HARRIS,N.T.CRUM,R.AIKENS,R.NEAL,C.SATCHELL	◆ KRIS KROSS (C) (D) (M) (T) RUFFHOUSE 78092/COLUMBIA	12
17	17	16	20	**ANYTHING** ● 3T (T.JACKSON,T.JACKSON)	◆ 3T (C) (D) (T) MJJ 77913/550 MUSIC	16
18	20	—	2	**1979** FLOOD,A.MOULDER,B.CORGAN (B.CORGAN)	◆ SMASHING PUMPKINS (C) (D) VIRGIN 38534	18
18	18	11	11	**YOU'LL SEE** MADONNA,D.FOSTER (MADONNA,D.FOSTER)	◆ MADONNA (C) (D) (T) (V) (X) MAVERICK 17719/WARNER BROS	6
20	21	22	14	**THE WORLD I KNOW** E.RIBANI,M.SERLETIC,E.HOLAND,R.CHILDRESS)	◆ COLLECTIVE SOUL (C) (D) (V) ATLANTIC 87088	20
21	24	24	11	**WONDER** N.MERCHANT (N.MERCHANT)	◆ NATALIE MERCHANT (C) (D) ELEKTRA 64376/EEG	21
22	19	13	14	**OIGGIN' ON YOU** ● BABYFACE (BABYFACE)	◆ TLC (C) (D) (M) (T) (X) LAFACE 2-4119/ARISTA	5
23	23	19	21	**FANTASY** ▲² M.CAREY,D.HALL,M.CAREY,C.FRANTZ,T.WEYMOUTH,D.HALL,A.BELEW,S.STANLEY)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 78043	1
24	22	20	26	**TELL ME** ● B.P.WILSON (B.WILSON,A.LARRIEUX,D.BROWN)	◆ GROOVE THEORY (C) (D) (T) (X) EPIC 77961	5
25	25	25	20	**HOOK** S.THOMPSON,M.BARBIERO (J.POPPERI)	◆ BLUES TRAVELER (C) (V) (X) A&M 581176	25
26	27	28	11	**SOON AS I GET HOME** C.THOMPSON,S.COMBS (F.EVANS,C.THOMPSON,S.COMBS)	◆ FAITH EVANS (C) (D) (M) (T) (X) BAD BOY 7 9040/ARISTA	21
27	26	17	27	**GANGSTA'S PARADISE (FROM "DANGEROUS MINDS")** ▲² D.RASHEED,A.IVEY,JR.,L.SANDERS,D.RASHEED,S.WONDER)	◆ COOLIO FEAT. L.V. (C) (D) MCA SOUNDTRACKS 55104/MCA	1
28	29	27	18	**SET U FREE** G.ACOSTA (N.RENEE)	PLANET SOUL (C) (T) (X) STRICTLY RHYTHM 12362	26
29	32	36	10	**NO ONE ELSE** J.OLIVIER,S.COMBS,J.C.OLIVIER,S.COMBS,T.ROBINSON,DA BRAT)	◆ TOTAL (C) (D) (M) (T) BAD BOY 7 9042/ARISTA	29
30	30	31	4	**GLYCERINE** S.GANGER,A.WINSTANLEY,BUSH (S.ROSDALE)	◆ BUSH (C) TRAUMA 98088/INTERSCOPE	30
31	28	23	38	**AS I LAY ME DOWN** S.LIPSON (R.B.HAWKINS)	◆ SOPHIE B. HAWKINS (C) (D) COLUMBIA 77801	6
				★★★ Hot Shot Debut ★★★		
32	NEW▶		1	**I WANT TO COME OVER** H.PADGHAM,M.ETHERIDGE (M.ETHERIDGE)	◆ MELISSA ETHERIDGE (C) (D) ISLAND 854528	32
33	NEW▶		1	**DON'T CRY** T.HORN (SEAL)	◆ SEAL (C) (D) (V) ZTT 17708/WARNER BROS	33
34	40	44	8	**FU-GEE-LA** S.REMI,W.JEAN,S.MICHEL,L.HILL,A.MCGRIER,T.MARIE,S.REMI)	◆ FUGEES (C) (M) (T) (X) RUFFHOUSE 78196/COLUMBIA	34
35	31	34	33	**ROLL TO ME** A.CLAY (J.CURRIE)	◆ DEL AMITRI (C) (X) A&M 581114	10
36	34	30	29	**ONLY WANNA BE WITH YOU** D.GEHMAN (M.BRYAN,D.FELBER,D.RUCKER,J.SONEFELD)	◆ HOOTIE & THE BLOWFISH (C) (V) ATLANTIC 87132	6
37	39	35	29	**CARNIVAL** N.MERCHANT (N.MERCHANT)	◆ NATALIE MERCHANT (C) (D) ELEKTRA 64413/EEG	10
38	35	29	11	**NATURAL ONE (FROM "KIOS")** W.GAGEL (L.BARLOW,W.J.DAVIS,W.GAGEL)	◆ FOLK IMPLOSION (C) (D) LONDON 850430/ISLAND	29
39	33	26	28	**BACK FOR GOOD** C.PORTER,G.BARLOW,G.BARLOW)	◆ TAKE THAT (C) (D) (V) ARISTA 1-2848	7
40	36	32	9	**I GOT ID/LONG ROAD** B.O'BRIEN,E.VEDDER)	PEARL JAM (D) (V) EPIC 78199*	7
41	48	51	11	**WE GOT IT** C.STOKES,S.MATHER,C.STOKES,S.MATHER,T.CARTER,A.TOUSSAINT)	◆ IMMATURE (FEATURING SMOOTH) (C) (D) (T) MCA 55148	41
42	44	52	4	**FEELS SO GOOD (SHOW ME YOUR LOVE)** J.G.LOPEZ,C.DJUANITO)	LINA SANTIAGO (C) (D) (T) (X) UNIVERSAL 56004	42
43	37	33	23	**RUNAWAY** ● J.JAM,T.LEWIS,J.JACKSON (J.JACKSON,J.HARRIS III,T.LEWIS)	◆ JANET JACKSON (C) (D) (M) (T) (V) (X) A&M 581194	3
44	38	38	35	**KISS FROM A ROSE (FROM "BATMAN FOREVER")** ● T.HORN (SEAL)	◆ SEAL (C) (D) (V) ZTT/SIRE 17896/WARNER BROS	1
45	41	39	48	**RUN-AROUND** S.THOMPSON,M.BARBIERO (J.POPPERI)	◆ BLUES TRAVELER (C) (V) (X) A&M 580982	8
46	46	46	5	**CUMBERSOME** J.RUSS,J.POLLOCK,T.MORRIS (J.ROSS,J.POLLOCK)	◆ SEVEN MARY THREE (C) (D) MAMMOTH 98121/ATLANTIC	46
47	43	40	16	**BLESSED** G.PENNY,E.JOHN (E.JOHN,B.TAUPIN)	◆ ELTON JOHN (C) (D) (V) ROCKET 852394/ISLAND	34
48	51	53	6	**VISIONS OF A SUNSET (FROM "MR. HOLLAND'S OPUS")** S.STOCKMAN (S.STOCKMAN)	◆ SHAWN STOCKMAN (C) (D) (X) POLYDOR 580962 A&M	48
49	50	—	1	**GET MONEY** ◆ JUNIOR M.A.F.I.A. FEATURING THE NOTORIOUS B.I.G. EZ ELPEE (THE NOTORIOUS B.I.G.,LITTLE A.M.,PORTER,J.BEDFORD,A.AYERS,S.STRIPLIN)	(C) (T) UNDEAS/BIG BEAT 98087/ATLANTIC	49
50	49	42	17	**DREAMING OF YOU** G.ROCHE (F.GOLDE,T.SNOW)	SELENA (C) (V) EMI LATIN 58490/EMI	22
51	47	42	10	**BULLET WITH BUTTERFLY WINGS** FLOOD,A.MOULDER,B.CORGAN (B.CORGAN)	◆ SMASHING PUMPKINS (C) (D) VIRGIN 38522	22
52	49	49	1	**LET'S PLAY HOUSE** ◆ THA DOGG POUND FEATURING MICHEL'LE DAT NIGGA DAZ (MICHEL'LE,SNOOP DOGGY DOGG,KURUPT,DAT NIGGA DAZ,NATE DOGG)	(C) (D) DEATH ROW 53503/INTERSCOPE	45
53	53	51	10	**JUST A GIRL** M.WILDER (G.STEFANI,T.DUMONT)	◆ NO DOUBT (C) TRAUMA 98116/INTERSCOPE	53
54	52	49	11	**RIDIN' LOW** ◆ L.A.D. FEATURING DARVY TRAYLOR R.PREUSS (R."RIKKO"PREUSS,D.WILSON)	(C) (D) (T) HOLLYWOOD 64004	47
55	42	37	45	**BEAUTIFUL LIFE** D.POP,M.MARTIN,JOKER (JOKER,J.BALLARD)	◆ ACE OF BASE (C) (D) (M) (T) (V) (X) ARISTA 1-2893	15
56	50	48	18	**LOVE U 4 LIFE** D.SWING (DEVANTE 4HISDAMNSELF)	◆ JODECI (C) (D) (T) UPTOWN 55133/MCA	11
57	54	43	14	**YOU REMIND ME OF SOMETHING** ● R.KELLY (R.KELLY)	◆ R. KELLY (C) (D) JIVE 42344	4
				★★★ Greatest Gainer/Sales & Airplay ★★★		
58	78	—	2	**ALL THE THINGS (YOUR MAN WON'T DO) (FROM "DON'T BE A MENACE...")** JOE,J.THOMPSON,JOE,J.THOMPSON,M.WILLIAMS)	◆ JOE (C) (D) ISLAND 854830	21
59	64	74	3	**WHO DO U LOVE** L.CAMPBELL,LL L.CAMPBELL,T.V.BENFORD)	◆ DEBORAH COX (C) (D) (M) (T) (X) ARISTA 1-2950	59
60	60	69	3	**EVERYDAY & EVERYNIGHT** FUNKMASTER FLEX,M.BRYANT)	◆ YVETTE MICHELLE (C) (D) (T) LOUD 64489/RCA	60
61	61	66	7	**WHERE DO U WANT ME TO PUT IT** J.JAM,T.LEWIS (L.HARRIS III,T.LEWIS,M.HORTON)	◆ SOLO (C) (D) (T) (V) (X) PERSPECTIVE 587512/A&M	61
62	62	62	5	**STAYIN' ALIVE** K.D.TODDLE,D.LONGWORTH (R.GIBB,B.GIBB,M.GIBB,R.LYTE)	◆ N-TRANCE (C) (T) (X) RADIKAL 15562/AVEX-CRITIQUE	62
63	NEW▶		1	**PROMISES BROKEN** B.VIG SOUL,ASYLUM (E.MURPHY,M.PERLMAN)	◆ SOUL ASYLUM (C) (D) (V) COLUMBIA 78215	63
64	56	56	17	**I MISS YOU (COME BACK HOME) (FROM "NEW YORK UNDERCOVER")** HEAVY D,HEAVY D,T.ROBINSON)	◆ MDNIFAH (C) (M) (T) (X) UPTOWN 55107/UNIVERSAL	56
65	58	54	11	**TOO HOT** B.DOBBS,A.IVEY,B.DOBBS,G.BROWN)	◆ COOLIO (C) (D) (T) TOMMY BOY 771B	24
66	NEW▶		1	**CAN'T BE WASTING MY TIME (FROM "DON'T BE A MENACE...")** BUTTNAKED TIM,PAG,MR.SEX,A.ANTOINE,A.EVANS,J.AUSTIN,T.PATTERSON,G.DUNCAN (LOST BOYZ)	◆ MONA USA FEAT. LOST BOYZ (C) (D) ISLAND 854538	66
67	59	55	19	**WHO CAN I RUN TO** ● J.DUPRI,R.CEBUCK,J.SIMMONS,A.LSTIN,JR.)	◆ XSCAPE (C) (D) SO SO DEF 78056/COLUMBIA	8
68	57	47	10	**GET TOGETHER** A.ZIGMAN (C.POWERS)	BIG MOUNTAIN (C) (D) GIANT 17750	44
69	80	—	2	**KEEP TRYIN'** B.P.WILSON (B.WILSON,A.LARRIEUX,L.LARRIEUX)	◆ GROOVE THEORY (C) (D) (T) EPIC 78197	69
70	70	77	5	**ENERGY** P.[illegible] "HUMPTY" VISSION (DEVONE P. "HUMPTY" VISSION,P.LERNER,AMANDA C.	OEVONE (C) (D) [illegible]	70
71	69	60	5	**CAUGHT A LITE SNEEZE** T.AMOS (T.AMOS)	◆ TORI AMOS (X) ATLANTIC 85519*	60
72	79	81	5	**ALL CRIED OUT** A.MARAND (FULL FORCE)	OENINE WITH COLLAGE'S AOAM MARANO (C) (X) VIPER 201/METROPOLITAN	72
73	68	71	16	**SEXUAL HEALING** 20 FINGERS (M.GAYE,K.BROWN,D.RITZ)	MAX-A-MILLION (C) (D) S D S 14248/200	60
74	65	67	16	**WHERE EVER YOU ARE** DENZIL FOSTER,T.MCELROY (DENZIL FOSTER,T.MCELROY)	◆ TERRY ELLIS (C) (D) (X) EASTWEST 64361/EEG	52
75	75	80	3	**LEFLAUR LEFLAH ESHKUSHKA** T.MOORE,BABY PAUL (P.HENDRICKS,...MCNAIR,...BUSH,B.POWELL,...PRICE,D.YATES)	◆ HELTAH SKELTAH AND O.G.C. AS THE FAB 5 (C) T. DUCK DOWN 53205/PRIORITY	75
76	66	61	20	**OANGER** P.F.CUTTIN,OUTLOUD (OUTLOUD,P.F.CUTTIN)	◆ BLAHZAY BLAHZAY (C) (T) (X) FADER 127049/MERCURY	46
77	67	59	19	**CELL THERAPY** ORGANIZED NOIZE (ORGANIZED NOIZE,R.BARNETT,T.BURTON,C.GIPP,W.KNIGHTON)	◆ GOODIE MOB (C) (D) (M) (T) LAFACE 2-4114/ARISTA	39
78	72	65	14	**THROW YOUR HANDS UP/GANGSTA'S PARADISE** M.[illegible],W.[illegible],HASHEEM,M.THOMPSON,WILLIAMS,BLUE ANDREWS,A.AYERS,L.SANDERS,S.WONDER)	◆ L.V. (C) (T) (X) TOMMY BOY 7699	63
79	76	70	16	**CRUISIN'** D'ANGELO,W.ROBINSON,M.TAPLIN)	◆ O'ANGELO (C) (T) (X) EMI 58468	53
80	74	75	9	**IT MATTERS TO ME** S.HENDRICKS (M.D.SANDERS,F.HILL)	◆ FAITH HILL (C) (X) WARNER BROS. 17[illegible]	74
81	82	73	15	**I WILL REMEMBER YOU (FROM "THE BROTHERS MCMULLEN")** P.MARCHAND,S.MCLACHLAN,S.BLAN,D.MERENDA)	◆ SARAH MCLACHLAN (C) (D) (X) ARISTA 1-2893	65
82	85	96	10	**BEWARE OF MY CREW (FROM "A THIN LINE BETWEEN LOVE AND HATE")** SNO[illegible]	◆ L.B.C. CREW FEAT. TRAY D & SOUTH SENTRELL (C) (T) (X) JAC MC 17[illegible] WARNER BROS	76
83	71	64	9	**JUST TAH LET U KNOW** E.WRIGHT (E.WRIGHT,A.TROTTER IV,R.PACE)	◆ EAZY-E (C) (D) (T) RUTHLESS 553[illegible]/RELATIVITY	45
84	73	68	12	**WHEN LOVE & HATE COLLIDE** P.[illegible],R.[illegible],DEF LEPPARD (J.ELLIOTT,R.SAVAGE)	◆ DEF LEPPARD (C) (D) (V) MERCURY 852424	58
85	87	82	4	**EVERYBOOY BE SOMEBOOY** D.PI[illegible],...JENKINS,S.WILSON,J.THOMAS,D.RICHARDSON,D.JENKINS	◆ RUFFNECK FEATURING YAVAHN (C) T[illegible] MAW 0004/STRICTLY RHYTHM	82
86	NEW▶		1	**MICROPHONE MASTER** EASY MO BEE (A.WEST,...W.HINES,O.HARVEY,JR.)	◆ OAS EFX (FEATURING MOBB DEEP) (C) (T) (X) EASTWEST 64309/EEG	86
87	84	84	17	**WE'VE GOT IT GOIN' ON** D.POP,M.MARTIN,D.POP,M.MARTIN,H.CRICHLOW)	◆ BACKSTREET BOYS (C) (D) (T) JIVE 42329	69
88	83	72	18	**I'O LIE FOR YOU (AND THAT'S THE TRUTH)** ● R.NEVISON (D.WARREN)	◆ MEAT LOAF (C) (D) (X) MCA 55134	13
89	89	89	20	**SOLITUDE** P.FOX (E.MCCAIN)	◆ EDWIN MCCAIN (C) (D) (V) LAVA 98141/ATLANTIC	72
90	NEW▶		1	**I WILL SURVIVE** S.HUBLEY (D.FEKARIS,F.J.PERREN)	◆ CHANTAY SAVAGE (C) (D) (T) RCA 64492	90
91	77	63	8	**FREE AS A BIRD** J.[illegible]M.C.MCCARTNEY,J.HARRISON,R.STARR,J.LENNON,P.MCCARTNEY,G.HARRISON,R.STARR)	◆ THE BEATLES (C) APPLE 5845/CAPITOL	6
92	90	85	19	**MAGIC CARPET RIDE** PIZZAMAN (N.[illegible])	◆ THE MIGHTY QUB KATS (C) (T) (X) SM 3E 9014/PROFILE	58
93	NEW▶		1	**NOT A ORY EYE IN THE HOUSE** R.NEVISON (D.WARREN)	◆ MEAT LOAF (C) (D) (X) MCA 55174	93
94	96	—	2	**INSENSITIVE** E.CHERNEY (A.LOREE)	◆ JANN ARDEN (C) (X) A&M 581274	94
95	88	92	6	**CELEBRATION/TAKE YOUR CHANCE** BASE,B.JARIS,KESSEL,BAUER,COTTURA,HARDISON)	◆ FUN FACTORY (C) (T) (X) CURB EDEL 76972/CURB	88
96	86	78	16	**HOOKED ON YOU** SOLI SHOCK,KARLIN,SOULSHOCK,K.KARLIN,A.MARTIN,K.JONES)	◆ SILK (C) (D) (T) (X) ELEKTRA 64359/EEG	54
97	NEW▶		1	**A THIN LINE BETWEEN LOVE & HATE** R.TROUTMAN (R.TROUTMAN,R.POINDEXTER,R.POINDEXTER,J.MEMBERS)	H-TOWN (C) (D) JAC-MAC 17698/WARNER BROS.	97
98	91	91	18	**AUTOMATIC LOVER (CALL FOR LOVE)** J.WIND,QUICKMIX,O.JEGLITZA,THE BERMAN BROTHERS (J.WIND,QUICKMIX,O.JEGLITZA)	◆ REAL MCCOY (C) (D) (M) (T) ARISTA 1-2876	52
99	94	90	11	**EAST 1999** D.J. U-NEEK (RONE,D.J. U-NEEK,TONY C.)	◆ BONE THUGS-N-HARMONY (C) (D) (T) RUTHLESS 6332/RELATIVITY	22
100	52	83	11	**FAST LIFE** BUCKWILD (N.WILSON,A.BEST,N.JONES)	◆ KOOL G RAP (C) (T) COLD CHILLIN'/EPIC STREET 78081/EPIC	74

Records with the greatest airplay and sales gains this week. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1996, Billboard/BPI Communications.

HOT 100 SINGLES SPOTLIGHT

by Jerry McKenna

THREE WEEKS AND COUNTING: "One Sweet Day" by **Mariah Carey** and **Boyz II Men** (Columbia) continues to move closer to a record-breaking stay at No. 1. If it is able to hold down the top spot for three more weeks, "Day" will become the longest-running No. 1 in Hot 100 history, and it is extremely unlikely that any single on the chart will move ahead of it in overall points. The biggest challenges will most likely be mounted by two singles that have yet to appear on the Hot 100. The first, **George Michael's** "Jesus To A Child" (DreamWorks/Geffen), which will be eligible to chart next week, is No. 41 on the Hot 100 airplay chart. Although it is certain to make an impressive debut, it will need to sell close to 100,000 units in the first seven days of its commercial release to be a serious threat to "One Sweet Day." The second challenge will undoubtedly come from "California Love" by **2Pac Featuring Dr. Dre And R. Troutman** (Death Row/Interscope). The question is whether this single will become commercially available before or after "Day" is able to log 15 weeks on top.

THE BIG SELLERS: Moving into the No. 1 spot on the Hot 100 Singles Sales chart is **Mary J. Blige** with "Not Gon' Cry" (Arista). It replaces "One Sweet Day," which held the No. 1 sales spot for the last 11 weeks. "Cry," which is from the "Waiting To Exhale" soundtrack, is selling primarily on the strength of solid airplay at R&B and top 40/rhythm-crossover radio. It jumps to No. 38 on the Hot 100 Airplay chart but is already No. 1 at KTFM San Antonio, Texas, and No. 2 at KMEL San Francisco. Also from the "Waiting To Exhale" soundtrack is this week's biggest sales gainer, "Sittin' Up In My Room" by **Brandy**. It jumps 13-6 on the Hot 100 and 9-3 on the sales chart, with a 53% increase in units sold. This sales surge can be partially attributed to the commercial release of a new remix featuring **L.L. Cool J.** On the airplay side, "Room" leaps 28-15 and is No. 1 at KUBE Seattle and XHTZ (Z90) San Diego. Also posting a sales increase of more than 50%, at No. 18, are **the Smashing Pumpkins** with "1979" (Virgin). The commercial release of this multiformat smash contains three previously unreleased tracks from the group. "1979" is No. 1 at 10 monitored stations, including Houston outlets KRBE and KTBZ.

THE SALES AND AIRPLAY Greatest Gainer awards both go to **Joe's** "All The Things (Your Man Won't Do)" (Island). It jumps 70-36 in sales, posting more than a 90% increase from the previous week. "All The Things" is doing well in Houston, where it is No. 8 at KBXX (the Box). The runner-up for the airplay award is "Set U Free" by **Planet Soul** (Strictly Rhythm), which is at No. 28. It is No. 2 at WPOW (Power 96) Miami. Although it shows growth at radio, "Set U Free" does not bullet because of a slight decrease in sales. It could easily regain its bullet next week.

THE HOT SHOT DEBUT, at No. 32, goes to **Melissa Etheridge** with "I Want To Come Over" (Island). It moves 37-31 in airplay and is already top five at five monitored stations, including No. 3 at WMXV New York. The B-side of the commercial single contains Etheridge's last airplay hit, "Your Little Secret" (Island). "Secret" is not listed on this week's chart because it is no longer receiving Hot 100 radio play. Just missing the Hot Shot Debut, at No. 33, is **Seal** with "Don't Cry" (ZTT/Warner Bros.). It is currently top five at eight monitored stations, including No. 1 at KYSR Los Angeles.

BUBBLING UNDER™ HOT 100® SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	10	3	**MR. KIRK** 4 HERO (SM) E/PROFILE)
2	2	10	**SPOKEN LANGUAGE** SMOOTHE DA HUSTLER (PROFILE)
3	7	7	**TAKE A LOOK** JSON (HOLLYWOOD)
4	4	2	**WELCOME** ERICK SERMON (DEF JAM/RAL/ISLAND)
5	—	1	**MONEY MAID (FALLIN' IN LOVE)** SLOW PAIN (THUMP)
6	11	3	**REAL LIVE S**T** REAL LIVE FEATURING K-DEF & LARRY-O (PRIME/BIG BEAT)
7	6	7	**FUNKORAMA** REDMAN (INTERSCOPE)
8	—	1	**AIN'T NOBODY** DIANA KING (WORK)
8	5	8	**GOIN' UP YONDER** M.C. HAMMER (GIANT)
10	9	5	**HOW WE ROLL** THE BARRIO BOYZZ (SBK/EMI)
11	24	2	**COOLIE HIGH** CAMP LO (PROFILE)
12	—	1	**TAFFY** LISA LOEB & NINE STORIES (GEFFEN)
13	17	2	**HYPNOTIZE THE MOON** CLAY WALKER (GIANT/WARNER BROS.)
14	21	2	**YOU WANT THIS PARTY STARTED** SOMETHIN' FOR THE PEOPLE (WARNER BROS.)
15	14	4	**NOT THAT DIFFERENT** COLLIN RAYE (EPIC)
16	—	1	**SLEEPING WITH AN ANGEL** REAL MCCOY (ARISTA)
17	22	2	**I'LL SAY GOODBYE FOR THE TWO OF US** EXPOSE (ARISTA)
18	16	4	**WHAT I MEANT TO SAY** WADE HAYES (COLUMBIA)
18	15	3	**A CHANCE FOR OUR LOVE** WHISTLE (SELECT)
20	18	13	**STILL IN LOVE** BRIAN MCKNIGHT (MERCURY)
21	—	1	**HEINY HEINY** 95 SOUTH (RIP-IT)
22	—	1	**WHY YOU TREAT ME SO BAD** SHAGGY FEATURING GRAND PUBA (VIRGIN)
23	20	3	**ALIVE** PEARL JAM (EPIC)
24	—	11	**I NEED YOU TONIGHT** JUNIOR MAFIA FEATURING AALIYAH (UNDEA/BIG BEAT)
25	—	1	**SHOOT ME WITH YOUR LOVE** D REAM (SIRE/EEG)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted

SALES OF SINGLES SHOW RESURGENCE

(Continued from page 1)

compared with the same period in 1994.

Moreover, the second half of 1995 represented a significant turnaround from the first half of the year, when singles sales had a 11.8% decline.

For the year, single sales were 98.89 million, down 0.1% from the 99 million units moved in 1994. But that slight decline represents a dramatic improvement over 1994, when single sales suffered a 10.6% decline from 1993's sales of 110.9 million.

Retail and sales executives attribute the turnaround to two major factors: label marketing efforts geared toward sale-pricing superstar single releases and an industry initiative to position the CD single as the replacement for the declining cassette single. Another factor influencing the vibrancy of single sales, particularly this year, according to SoundScan's Mike Fine, is that the company has improved the panel it uses to project them.

Because of cassette single sale-pricing, observers note, the decline of that configuration slowed dramatically in 1994 and 1995. At the end of 1994, cassette singles were down 14.4%, but at the end of 1995 that trend slowed to a 8.1% decline. On the other hand, the decline of cassette album sales picked up speed last year, down 16.2% in 1995 over 1994. In 1994, the configuration declined 8.2% from the previous year.

WEA president Dave Mount, Atlantic senior VP of sales Pete Anderson, and Camelot Music VP of purchasing Lew Garrett attribute the invigorated singles format to the heavy discounting of cassette singles.

Retail in particular has been enjoying the rebirth of the cassette single. Vinny Birbiglia, Trans World Entertainment's singles buyer, says the Albany, N.Y.-based chain has enjoyed an increase in singles sales. He attributes the increase to "our dedication to the medium. Knowing that cassingles are a viable way of breaking an artist, we are very cooperative with the labels and make sure we have follow-through, including signage and position. Through those efforts, we have built the reputation of being the store to buy singles from."

INDUSTRY DEBATE EMERGES

As reported in Billboard (Feb. 11, 1995) and in recent stories in The New York Times and Rolling Stone, labels often give away huge amounts of cassette singles of certain superstar titles to music retail accounts, which then sale-price the singles at 49 cents to $1.99. The traditional singles list price is $3.49. That strategy spurs sales and generates high chart debuts, both of which influence what songs radio plays.

Camelot's Garrett says that it seems like "every label is in the race to move their project" up the charts. Singles generally carry a list price of $3.49 and a boxlot cost of about $1.85, but as a result of the "race," North Canton, Ohio-based Camelot frequently pays "anywhere from 90 cents to getting singles for free."

While retailers are benefiting from the labels' aggressive marketing tactics, an industry debate has emerged on whether a floor price should be established when tracking singles sales for Billboard's Hot 100 Singles chart, which is compiled from a combination of piece-count and Broadcast Data Systems airplay data. If a floor price were established, singles sold for less than that price would not be counted by SoundScan. Sony Music Distribution president Danny Yarbrough says he would be in favor of a floor price. Other majors didn't respond to inquiries on that topic by press time (see Editorial, page 8).

In addition to aggressive marketing of cassette singles, labels and retail pursued the CD singles market more seriously in 1995. Alarmed by the decline of the cassette format, some retailers, including the Musicland Group and Tower Records, called for labels to embrace the CD single by putting out more titles in that configuration, and at a lower price. In the second half of last year, practically every major established a $3.49 price point for a two-song CD single, which previously had been listed for $4.99-$5.99, depending on the label.

As a result of that effort, CD single sales jumped in 1995. That year, the configuration moved 7.1 million units, as compared to the previous year's total of 1.9 million, resulting in a 273.7% increase, according to SoundScan.

Mike Fuller, music buyer overseeing singles at Amarillo, Texas-based Hastings Books, Music & Video, says his chain has seen stronger single sales, but not to the same extent as the nationwide average. He attributes that growth to the sale-pricing programs for singles. He says CD singles are growing at his chain but have yet to make a huge impact in overall single sales. He adds that some labels are including CD singles in their sales promotions.

In West Sacramento, Calif., Stan Goman, senior VP at Tower Records, says that his chain has seen an increase in single sales, mainly due to the strength of CD singles, which are up about 40% at the chain. Tower has long been known for its antipathy toward the cassette. In fact, Goman says, the chain doesn't even bother to track cassette single sales.

In Fort Lauderdale, Fla., Jerry Comstock, president of Blockbuster Music, says the chain saw a resurgence in single sales in the second half of last year. But in addition to aggressive cassette single and CD single marketing by the labels, both of which helped Blockbuster boost single sales, the chain improved its handling of the category, Comstock says.

In the second half of 1995, the chain dedicated a buyer to singles, whereas in the first half, that responsibility was shared. Moreover, the chain gave each of its regional managers a budget, which they didn't have in the first half of 1995, for buying hot product.

The key to keeping single sales strong, whether they are cassettes or CDs, is low prices, says Tower's Goman. He points out that young fans can't afford album prices and that singles are generally the way they are introduced to music buying. "The industry will really see the benefit if we can keep the kids buying music," Goman says.

PRS WORKS TO ASSIMILATE GOV'T REPORT

(Continued from page 6)

help," Hutchinson says.

However, like the other recommendations in the MMC report, PRS is working on the practicalities of implementation. To that end, Hutchinson says he will meet with representatives of the U.K.'s superstar touring acts to establish their views on the self-administration issue.

PRS is also working closely with the government's director general of fair trading, Martin Bridgeman, on addressing all the issues raised by the MMC. Hutchinson is optimistic that all matters can be handled in a collaborative manner rather than requiring government orders to be made.

Hutchinson says that one week after publication and despite the criticisms it contains, "I still feel very positive about the report. From our point of view, it gives us an opportunity to draw a line under the past. But in any event, it's here, it's legal, and we have to get on with it. There's little point in trying to fight a rear-guard action."

Hutchinson reiterates his view that the report confirms remedial action that the society had already begun. "PRS is a lot more efficient than the last couple of years might have suggested, but the problems we face are clearly a manifestation of an organization where management had got itself into a knot."

Remedial action recommended by the MMC report includes the adoption of a detailed system of cost allocation, improvement of measurement of public performance, provision of more information to members, and establishment of an appeals board.

The 362-page MMC report comes after a 12-month investigation into the PRS. Record companies and their trade body, the British Phonographic Industry, underwent a similar investigation in 1993, culminating in a report published in 1994. The MMC's investigation of labels, though, gave them a largely clean bill of health (Billboard, July 2, 1994).

PHILADELPHIA TOWER

(Continued from page 6)

protest but says he has never been contacted by Tucker to discuss the matter.

"I won't stop selling [the product], but I would want to know what she had to say," says Duffy. "There was a protest here a few years ago, and one in January. It was pretty mild. About 75-100 people showed up. The police and civil affairs [people] will be here. I hope [the protesters] don't disrupt customers from entering the store."

Both Tucker and Connor say that the coalition's Philadelphia-area members will support the boycott. "The ministers at these churches will urge their congregations not to buy any product at Tower Records," says Connor. "Each congregation has a membership of 500-1,000."

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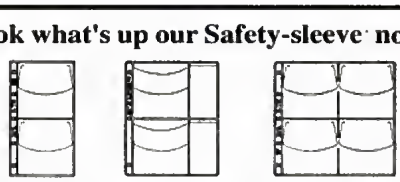

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

FOR WEEK ENDING FEBRUARY 17, 1996

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ **No. 1** ★ ★ ★		
1	1	1	12	**SOUNDTRACK** ▲[4] ARISTA 18796 (10.98/16.98) 5 weeks at No. 1	WAITING TO EXHALE	1
2	3	3	34	**ALANIS MORISSETTE** ▲[3] MAVERICK/REPRISE 45901/WARNER BROS. (10.98/15.98)	JAGGED LITTLE PILL	1
				★ ★ ★ **Hot Shot Debut** ★ ★ ★		
3	NEW ▶		1	**EAZY-E** RUTHLESS 5504*/RELATIVITY (10.98/16.98)	STR8 OFF THA STREETZ OF MUTHAPHU**IN COMPTON	3
4	4	2	18	**MARIAH CAREY** ▲[4] COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
5	5	5	18	**OASIS** ▲ EPIC 67351 (10.98 EQ/16.98)	(WHAT'S THE STORY) MORNING GLORY?	5
				★ ★ ★ **Greatest Gainer** ★ ★ ★		
6	7	7	49	**SHANIA TWAIN** ▲[5] MERCURY NASHVILLE 522686 (10.98 EQ/16.98)	THE WOMAN IN ME	6
7	6	4	56	**BUSH** ▲[3] TRAUMA/INTERSCOPE 92531/AG (10.98/15.98)	SIXTEEN STONE	4
8	8	6	82	**HOOTIE & THE BLOWFISH** ▲[12] ATLANTIC 82613/AG (10.98/16.98)	CRACKED REAR VIEW	1
9	2	—	2	**TORI AMOS** ATLANTIC 82862*/AG (10.98/16.98)	BOYS FOR PELE	2
10	9	11	9	**ENYA** REPRISE 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES	9
11	10	8	15	**SMASHING PUMPKINS** VIRGIN 40861 (19.98/22.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
12	14	16	25	**THE PRESIDENTS OF THE UNITED STATES OF AMERICA** ▲ COLUMBIA 67291 (9.98 EQ/16.98)	THE PRESIDENTS OF THE UNITED STATES OF AMERICA	12
13	11	9	15	**ALAN JACKSON** ▲[2] ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
14	13	13	24	**JOAN OSBORNE** ▲ BLUE GORILLA 526699/MERCURY (10.98 EQ/16.98)	RELISH	13
15	12	10	12	**R. KELLY** ▲[2] JIVE 41579* (10.98/16.98)	R. KELLY	1
16	16	12	64	**TLC** ▲[3] LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	3
17	18	15	11	**GARTH BROOKS** CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
18	15	17	33	**NATALIE MERCHANT** ▲ ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
19	NEW ▶		1	**MINISTRY** WARNER BROS. 45838* (10.98/16.98)	FILTH PIG	19
20	19	19	62	**BLUES TRAVELER** ▲[4] A&M 540265 (10.98/17.98)	FOUR	8
21	20	21	11	**LL COOL J** ▲ DEF JAM/RAL 523845*/ISLAND (10.98/17.98)	MR. SMITH	20
22	17	14	13	**MADONNA** ▲ MAVERICK 46100/WARNER BROS. (10.98/17.98)	SOMETHING TO REMEMBER	6
23	21	18	4	**KRIS KROSS** RUFFHOUSE 67441*/COLUMBIA (9.98 EQ/15.98)	YOUNG, RICH AND DANGEROUS	15
24	22	22	13	**COOLIO** TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	11
25	23	23	17	**GREEN DAY** ▲ REPRISE 46046*/WARNER BROS. (10.98/16.98)	INSOMNIAC	2
26	25	31	16	**SEVEN MARY THREE** ● MAMMOTH/ATLANTIC 92633/AG (10.98/15.98)	AMERICAN STANDARD	25
27	24	20	4	**SOUNDTRACK** ISLAND 524146* (10.98/16.98)	DON'T BE A MENACE TO SOUTH CENTRAL...	18
28	27	28	24	**GOO GOO DOLLS** ▲ WARNER BROS. 45750 (9.98/15.98)	A BOY NAMED GOO	27
29	31	32	23	**FAITH HILL** ● WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	29
30	35	44	6	**EVERCLEAR** TIM KERR 30929*/CAPITOL (9.98/13.98)	SPARKLE AND FADE	30
31	37	—	2	**TRACY LAWRENCE** ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	31
32	26	27	70	**DAVE MATTHEWS BAND** ▲[3] RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
33	28	25	11	**VINCE GILL** ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	11
34	29	26	14	**THA DOGG POUND** ▲[2] DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98)	DOGG FOOD	1
35	32	29	13	**ALICE IN CHAINS** ▲ COLUMBIA 67248* (10.98 EQ/16.98)	ALICE IN CHAINS	1
36	36	34	28	**BONE THUGS-N-HARMONY** ▲[2] RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
37	39	43	29	**MONICA** ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	36
38	47	52	83	**SEAL** ▲[3] ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	15
39	34	37	12	**MELISSA ETHERIDGE** ▲ ISLAND 524154 (10.98/17.98)	YOUR LITTLE SECRET	6
40	59	63	31	**O'ANGELO** ▲ EMI 32629 (9.98/13.98)	BROWN SUGAR	40
41	42	45	47	**COLLECTIVE SOUL** ▲[2] ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	23
42	57	71	3	**LA BOUCHE** RCA 66759 (9.98/15.98)	SWEET DREAMS	42
43	33	24	17	**JANET JACKSON** ▲[2] A&M 540399* (11.98/17.98)	DESIGN OF A DECADE 1986/1996	3
44	43	41	15	**OZZY OSBOURNE** ▲ EPIC 67091 (10.98 EQ/16.98)	OZZMOSIS	4
45	51	49	60	**GARTH BROOKS** ▲[9] CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
46	30	—	2	**THE D.D.C.** GIANT 24627/WARNER BROS. (10.98/16.98)	HELTER SKELTER	30
47	38	40	13	**QUINCY JONES** ● QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	32
48	66	58	18	**REBA MCENTIRE** ▲ MCA 11264 (10.98/16.98)	STARTING OVER	5
49	49	47	24	**DEEP BLUE SOMETHING** ● RAINMAKER/INTERSCOPE 92608/AG (10.98/15.98)	HOME	46
				★ ★ ★ **Pacesetter** ★ ★ ★		
50	77	75	65	**EAGLES** ▲[6] GEFFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
51	64	—	2	**SOUNDTRACK** POLYDOR 529508/A&M (10.98/16.98)	MR. HOLLAND'S OPUS	51
52	40	36	14	**DEF LEPPARD** ● MERCURY 528718 (10.98 EQ/16.98)	VAULT - GREATEST HITS 1980-1995	15
53	41	33	32	**SILVERCHAIR** ▲ EPIC 67247 (10.98 EQ/16.98)	FROGSTOMP	9
54	46	33	12	**ACE OF BASE** ▲ ARISTA 18805 (10.98/16.98)	THE BRIDGE	29
55	46	35	20	**TIM MCGRAW** ▲[2] CURB 77800 (10.98/16.98)	ALL I WANT	9
56	46	42	20	**MICHAEL BOLTON** ▲[2] COLUMBIA 67300 (10.98 EQ/16.98)	GREATEST HITS 1985-1995	9
57	54	51	24	**SOUNDTRACK** ▲ TVT 6110 (9.98/15.98)	MORTAL KOMBAT	10
58	68	83	7	**EVERYTHING BUT THE GIRL** ATLANTIC 82605/AG (10.98/15.98)	AMPLIFIED HEART	58
59	53	54	11	**VARIOUS ARTISTS** TOMMY BOY 1139 (11.98/15.98)	MTV PARTY TO GO VOLUME B	47
60	45	30	11	**THE BEATLES** APPLE 34445*/CAPITOL (19.98/31.98)	ANTHOLOGY 1	1
61	58	57	28	**VARIOUS ARTISTS** ● TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
62	70	89	5	**NO DOUBT** TRAUMA/INTERSCOPE 92580/AG (10.98/15.98)	TRAGIC KINGDOM	62
63	NEW ▶		1	**NOFX** EPITAPH 86457* (9.98/14.98)	HEAVY PETTING ZOO	63
64	56	48	28	**SOUNDTRACK** ▲[3] MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	1
65	50	50	69	**SOUNDTRACK** ▲[2] MCA 11103* (10.98/16.98)	PULP FICTION	21
66	65	66	21	**SOLO** ● PERSPECTIVE 549017/A&M (10.98/15.98)	SOLO	65
67	89	100	3	**THE TONY RICH PROJECT** LAFACE 26022/ARISTA (10.98/15.98)	WORDS	67
68	55	39	13	**BOYZ II MEN** MOTOWN 530584* (10.98/16.98)	THE REMIX COLLECTION	17
69	80	73	75	**BOYZ II MEN** ▲[11] MOTOWN 530323 (10.98/16.98)	II	1
70	52	46	93	**LIVE** ▲[6] RADIOACTIVE 10997*/MCA (10.98/16.98)	THROWING COPPER	1
71	67	59	24	**RANCIO** ● EPITAPH 86444* (8.98/13.98)	...AND OUT COME THE WOLVES	45
72	60	53	21	**RED HOT CHILI PEPPERS** ▲ WARNER BROS. 45733 (10.98/16.98)	ONE HOT MINUTE	4
73	72	85	26	**KORN** ● IMMORTAL 66633/EPIC (10.98 EQ/15.98)	KORN	72
74	73	72	43	**WHITE ZOMBIE** ▲ GEFFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
75	81	62	4	**SOUNDTRACK** COLUMBIA 67522 (10.98 EQ/16.98)	DEAD MAN WALKING	61
76	79	74	13	**GOODIE MOB** LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD	45
77	63	56	14	**CYPRESS HILL** ▲ RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)	3
78	71	61	29	**XSCAPE** ▲ SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	23
79	62	60	11	**DON HENLEY** GEFFEN 24834 (10.98/16.98)	ACTUAL MILES HENLEY'S GREATEST HITS	48
80	76	77	12	**TRACY CHAPMAN** ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	58
81	NEW ▶		1	**VARIOUS ARTISTS** RCA VICTOR 62707 (10.98/16.98)	SONGS OF WEST SIDE STORY	81
82	NEW ▶		1	**AIMEE MANN** DGC 24951/GEFFEN (10.98/16.98)	I'M WITH STUPID	82
83	78	78	23	**FAITH EVANS** ● BAD BOY 73003*/ARISTA (10.98/15.98)	FAITH	22
84	83	91	67	**BOB SEGER & THE SILVER BULLET BAND** ▲[2] CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
85	74	65	29	**SELENA** ▲[2] EMI LATIN 34123/EMI (10.98/16.98)	DREAMING OF YOU	1
86	69	55	4	**VAN MORRISON WITH GEORGIE FAME & FRIENDS** VERVE 529136 (10.98/16.98)	HOW LONG HAS THIS BEEN GOING ON	55
87	75	64	28	**TOADIES** ● INTERSCOPE 92402/AG (10.98/15.98)	RUBBERNECK	56
88	88	68	19	**SOUNDTRACK** ● REPRISE 46008/WARNER BROS. (10.98/16.98)	FRIENDS	41
89	94	—	2	**SOUNDTRACK** EPIC SOUNDTRAX 67523 (10.98 EQ/16.98)	FROM DUSK TILL DAWN	89
90	98	—	2	**PATTY LOVELESS** EPIC 67269 (10.98 EQ/15.98)	TROUBLE WITH THE TRUTH	90
91	81	69	11	**DC TALK** ● FOREFRONT 25140/CHORDANT (10.98/16.98)	JESUS FREAK	16
92	90	78	9	**IMMATURE** MCA 11385* (9.98/15.98)	WE GOT IT	76
93	87	81	45	**JOHN MICHAEL MONTGOMERY** ▲[2] ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	5
94	86	67	9	**VARIOUS ARTISTS** MCA 11348* (10.98/16.98)	SATURDAY MORNING CARTOONS GREATEST HITS	67
95	92	82	29	**JEFF FOXWORTHY** ▲[2] WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	8
96	85	79	19	**AC/DC** ▲ EASTWEST 61780*/EEG (10.98/16.98)	BALLBREAKER	4
97	93	87	24	**COLLIN RAYE** ● EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
98	96	94	18	**CLAY WALKER** GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	57
99	97	84	31	**FOO FIGHTERS** ● ROSWELL 34027*/CAPITOL (10.98/16.98)	FOO FIGHTERS	23
				★ ★ ★ **Heatseeker Impact** ★ ★ ★		
100	116	165	4	**SPACEHOG** HIF/SIRE 61834/EEG (10.98/15.98)	RESIDENT ALIEN	100
101	91	80	14	**VARIOUS ARTISTS** LAVA 92604/AG (10.98/16.98)	TAPESTRY REVISITED: A TRIBUTE TO CAROLE KING	53
102	95	86	21	**TRAVIS TRITT** ● WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	21
103	129	135	71	**BRANDY** ▲[3] ATLANTIC 82610/AG (9.98/15.98)	BRANDY	20
104	84	70	12	**ROLLING STONES** ▲ VIRGIN 41040* (10.98/17.98)	STRIPPED	9
105	103	112	14	**STEVIE RAY VAUGHAN & DOUBLE TROUBLE** EPIC 66217* (10.98 EQ/16.98)	GREATEST HITS	39
106	102	98	21	**GEORGE STRAIT** ▲[2] MCA 11263 (19.98/49.98)	STRAIT OUT OF THE BOX	43

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. indicates past or present Heatseeker title. © 1996, Billboard/BPI Communications, and SoundScan, Inc.

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Billboard. 200. continued

FOR WEEK ENDING FEBRUARY 17, 1996

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
107	100	95	26	**DAVID LEE MURPHY** ● MCA 11044 (10.98/15.98)	OUT WITH A BANG	52
108	101	90	14	**VARIOUS ARTISTS** TOMMY BOY 1138 (11.98/15.98)	MTV PARTY TO GO VOLUME 7	54
109	106	101	234	**METALLICA** ▲[4] ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
110	108	105	43	**SOUNDTRACK** ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
111	110	106	29	**JODECI** ▲ UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	2
112	82	93	11	**BRUCE SPRINGSTEEN** COLUMBIA 67484* (10.98 EQ/16.98)	THE GHOST OF TOM JOAD	11
113	99	88	27	**BRYAN WHITE** ● ASYLUM 61642/EEG (9.98/15.98)	BRYAN WHITE	88
114	111	102	13	**THE CLICK** SICK WID' IT 41562/JIVE (10.98/15.98)	GAME RELATED	21
115	105	92	13	**GENIUS/GZA** ● GEFFEN 24813* (10.98/16.98)	LIQUID SWORDS	9
116	104	104	168	**KENNY G** ▲[4] ARISTA 18646 (10.98/15.98)	BREATHLESS	2
117	122	121	19	**GERALD LEVERT & EDDIE LEVERT, SR.** ● EASTWEST 61[illegible]/EEG (10.98/15.98)	FATHER AND SON	20
118	124	124	20	**JUNIOR M.A.F.I.A.** UNDEAS/BIG BEAT 92614*/AG (10.98/15.98)	CONSPIRACY	8
119	117	118	12	**SILK** ELEKTRA 61849/EEG (10.98/16.98)	SILK	46
120	113	119	15	**BOB SEGER & THE SILVER BULLET BAND** ● CAPITOL 99774* (10.98/16.98)	IT'S A MYSTERY	27
121	120	116	14	**EIGHTBALL & MJG** ● SUAVE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	8
122	118	132	207	**ENYA** ▲[4] REPRISE 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	17
123	107	96	81	**VINCE GILL** ▲[3] MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
124	114	103	26	**SOPHIE B. HAWKINS** ● COLUMBIA 53300 (10.98 EQ/16.98)	WHALER	65
125	109	99	52	**ALISON KRAUSS** ▲ ROUNDER 0325* (9.98/15.98)	NOW THAT I'VE FOUND YOU: A COLLECTION	13
126	115	107	19	**LISA LOEB & NINE STORIES** ● GEFFEN 24734 (10.98/16.98)	TAILS	30
(127)	NEW ▶		1	**FRANK BLACK** AMERICAN 43070/WARNER BROS. (10.98/15.98)	THE CULT OF RAY	127
128	132	125	4	**KENNY WAYNE SHEPHERD** GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS	125
129	119	123	18	**TERRI CLARK** MERCURY NASHVILLE 526991 (10.98 EQ/15.98)	TERRI CLARK	119
130	127	117	104	**GREEN DAY** ▲[4] REPRISE 45529*/WARNER BROS. (9.98/15.98)	DOOKIE	2
131	135	122	17	**SOUNDTRACK** CAPITOL 32617 (10.98/16.98)	CLUELESS	49
132	123	110	70	**THE CRANBERRIES** ▲[3] ISLAND 524050 (10.98/17.98)	NO NEED TO ARGUE	6
133	125	113	12	**MEAT LOAF** ▲ MCA 11341 (10.98/16.98)	WELCOME TO THE NEIGHBORHOOD	17
134	126	120	19	**THE MAVERICKS** MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	58
135	112	97	33	**MICHAEL JACKSON** ▲[4] EPIC 59000* (23.98 EQ/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
136	128	131	13	**GROOVE THEORY** EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY	69
137	121	108	10	**EAZY-E** RUTHLESS 50544/PRIORITY (10.98/16.98)	ETERNAL E	84
138	131	129	116	**TOM PETTY & THE HEARTBREAKERS** ▲[4] MCA 10813 (10.98/17.98)	GREATEST HITS	5
139	141	142	100	**NINE INCH NAILS** ▲[3] NOTHING/TVT/INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
140	136	128	8	**VARIOUS ARTISTS** LOUD 66805*/RCA (10.98/15.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK	108
141	153	170	17	**GARBAGE** ALMO SOUNDS 80004*/GEFFEN (10.98/16.98)	GARBAGE	127
142	152	144	83	**SOUNDTRACK** ▲[5] EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
143	139	109	9	**SPICE 1** JIVE 41583 (10.98/15.98)	1990 SICK	30
144	143	150	59	**SADE** ▲[4] EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	9
145	138	138	36	**SOUNDTRACK** ▲[3] WALT DISNEY 60874 (10.98/16.98)	POCAHONTAS	1
146	154	146	21	**BLACKHAWK** ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	22
147	161	168	256	**ENIGMA** ▲[3] CHARISMA 86224/VIRGIN (6.98/13.98)	MCMXC A.D.	6
148	149	145	311	**ORIGINAL LONDON CAST** ▲[3] POLYDOR 831562[illegible] A&M (10.98 EQ/17.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
149	140	134	175	**QUEEN** ▲ HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	11
(150)	NEW ▶		1	**VARIOUS ARTISTS** COLD FRONT 6218/K-TEL (8.98/14.98)	CLUB MIX '96 VOLUME 1	150
151	160	158	114	**MARIAH CAREY** ▲[4] COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
152	145	133	19	**MARTINA McBRIDE** RCA 66509 (9.98/15.98)	WILD ANGELS	77
153	142	139	101	**YANNI** ▲[3] PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
154	130	111	29	**BETTE MIDLER** ● ATLANTIC 82823/AG (10.98/16.98)	BETTE OF ROSES	45
(155)	179	175	5	**3T** MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98)	BROTHERHOOD	155
156	137	127	15	**AARON TIPPIN** RCA 66740 (9.98/15.98)	TOOL BOX	63
157	146	147	44	**ELTON JOHN** ▲ ROCKET 526915/ISLAND (10.98/17.98)	MADE IN ENGLAND	13
158	156	154	96	**SARAH MCLACHLAN** ▲ NETTWERK 18725/ARISTA (9.98/15.98)	FUMBLING TOWARDS ECSTASY	50
159	150	136	90	**OFFSPRING** ▲ EPITAPH 86432* (8.98/14.98)	SMASH	4
160	148	148	174	**MELISSA ETHERIDGE** ▲[3] ISLAND 848660 (10.98/17.98)	YES I AM	15
161	134	114	30	**SHAGGY** ● VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	34
162	167	162	9	**VARIOUS ARTISTS** SPARROW 51516 (15.98/17.98)	WOW-1996	144
163	144	130	13	**BONNIE RAITT** CAPITOL 33705 (14.98/26.98)	ROAD TESTED	44
164	155	143	98	**TIM McGRAW** ▲[4] CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
165	177	171	64	**ABBA** ▲ POLYDOR 517007/ISLAND (10.98/17.98)	GOLD	63
(166)	199	192	10	**MYSTIKAL** BIG BOY 41581/JIVE (10.98/15.98)	MIND OF MYSTIKAL	103
167	151	126	25	**BRIAN McKNIGHT** ● MERCURY 528280 (10.98 EQ/15.98)	I REMEMBER YOU	22
168	162	159	216	**PEARL JAM** ▲[3] EPIC 47657* (10.98 EQ/16.98)	TEN	2
169	183	153	17	**K.D. LANG** ● WARNER BROS. 46034* (10.98/16.98)	ALL YOU CAN EAT	37
170	159	172	41	**WADE HAYES** ● COLUMBIA 66412 (9.98 EQ/15.98)	OLD ENOUGH TO KNOW BETTER	99
171	173	181	3	**FOR SQUIRRELS** 550 MUSIC 67150/EPIC (7.98 EQ/11.98)	EXAMPLE	171
172	147	137	10	**THE PHARCYDE** DELICIOUS VINYL 35102*/CAPITOL (9.98/15.98)	LABCABINCALIFORNIA	37
(173)	RE-ENTRY		10	**RADIOHEAD** CAPITOL 29626 (10.98/15.98)	BENDS	147
174	181	184	23	**MICHAEL W. SMITH** ● REUNION 83953/ARISTA (10.98/15.98)	I'LL LEAD YOU HOME	16
(175)	NEW ▶		1	**LINDA DAVIS** ARISTA 18804 (9.98/15.98)	SOME THINGS ARE MEANT TO BE	175
(176)	NEW ▶		1	**JEWEL** ATLANTIC 82700/AG (10.98/15.98)	PIECES OF YOU	176
177	163	166	32	**LORRIE MORGAN** ● BNA 66508 (10.98/15.98)	GREATEST HITS	46
178	133	115	42	**RUSTED ROOT** ● MERCURY 522713 (9.98 EQ/16.98)	WHEN I WOKE	51
179	174	164	36	**CHRIS ISAAK** ● REPRISE 45845/WARNER BROS. (10.98/15.98)	FOREVER BLUE	31
180	189	—	7	**JARS OF CLAY** ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98)	JARS OF CLAY	146
181	164	156	47	**ANNIE LENNOX** ▲ ARISTA 25717 (10.98/16.98)	MEDUSA	11
182	170	151	220	**NIRVANA** ▲[3] DGC 24425*/GEFFEN (10.98/15.98)	NEVERMIND	1
183	175	155	45	**REAL McCOY** ▲ ARISTA 18778 (10.98/15.98)	ANOTHER NIGHT	13
184	168	—	102	**CELINE DION** ▲[3] 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
185	171	169	20	**AL GREEN** THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	127
186	165	160	16	**VARIOUS ARTISTS** TOMMY BOY 1136 (10.98/15.98)	JOCK ROCK VOLUME 2	121
187	193	—	87	**SOUNDTRACK** ▲[7] WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1
188	158	140	14	**DWIGHT YOAKAM** ● REPRISE 46051/WARNER BROS. (10.98/16.98)	GONE	30
189	166	141	15	**TOAD THE WET SPROCKET** COLUMBIA 67394 (10.98 EQ/15.98)	IN LIGHT SYRUP	37
190	190	161	30	**LUNIZ** ● NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA	20
191	178	167	66	**NIRVANA** ▲[3] DGC 24727*/GEFFEN (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1
192	185	183	12	**VARIOUS ARTISTS** COLD FRONT 6186 (8.98/14.98)	CLUB MIX '95 VOLUME II	142
(193)	RE-ENTRY		75	**BONE THUGS-N-HARMONY** ▲[3] RUTHLESS 5526*/RELATIVITY (7.98/12.98)	CREEPIN ON AH COME UP (EP)	12
194	169	177	6	**JOE DIFFIE** EPIC 67405 (10.98 EQ/15.98)	LIFE'S SO FUNNY	167
195	176	178	39	**2PAC** ▲ INTERSCOPE 92399*/AG (9.98/16.98)	ME AGAINST THE WORLD	1
(196)	NEW ▶		1	**JIM BRICKMAN** WINDHAM HILL 11164 (9.98/15.98)	BY HEART	196
(197)	RE-ENTRY		7	**MARILYN MANSON** NOTHING/INTERSCOPE 92641/AG (9.98/11.98)	SMELLS LIKE CHILDREN	59
(198)	NEW ▶		1	**SOUNDTRACK** MILAN 35739 (9.98/15.98)	BEOS OF ROSES	198
(199)	NEW ▶		1	**SOUNDTRACK** I.R.S. 35071 (9.98/15.98)	LEAVING LAS VEGAS	199
200	172	149	10	**SOUNDTRACK** WALT DISNEY 60883 (10.98/16.98)	TOY STORY	94

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"If the major radio groups use this expanded opportunity to grow radio's share of the advertising pie, then I think medium and small owners may survive deregulation," Milewski says. "If, on the other hand, those groups use their newly gained market power to grab revenue share away from medium and small owners—starving them out—then there's real cause for concern."

In the music industry, outlooks vary, but few envision the rosy picture that major broadcast interests are painting.

"Most people don't yet realize how dramatic the effects of this bill's passage will be on our day-to-day life," says Geffen VP/promotion Bob Catania. "Conceivably, everyone can now be in everybody else's business, from cable TV [and telephone to] radio ownership. The ramifications are mind-boggling in this new free marketplace, where everyone is competing for consumer dollars. In theory, when you remove restrictions, you increase competition, which should translate to better service and lower prices."

But in radio, increased numbers of stations under fewer owners has meant less competition and, many reps fear, more power concentrated in the hands of fewer people.

"The programmers would like to make you think it'll make life easy for [record companies]," says Capricorn senior VP of promotion and marketing Jeff Cook. "In my opinion, it will give them so much power that there won't be any negotiating ability, and there won't be any option other than what they want to do."

Catania says, "This is a continuation of the trend that began with the introduction of duopolies, where fewer people are in control of more radio stations, making access to those people even more difficult.

"This process continues to make us in the record industry further removed from the radio decision-makers than ever before," he adds. "We can certainly sympathize with programmers being overwhelmed with label calls, but many key programmers have become increasingly inaccessible."

Elektra senior VP/promotion Greg Thompson says, "We'll see the major broadcast groups, like Infinity and Evergreen, exercising greater political clout, which could complicate the cost of doing business in some markets." Thompson foresees labels doing increasing amounts of business with radio at the corporate level. "We can also expect to see group PDs having more leverage with labels, possibly even surpassing what some of the larger consultants used to accomplish."

Catania notes that with the tendency of stations to buy rivals and move them into other formats, the likelihood of PDs being forced to play a record by a competing station is less than it once was.

A&M VP of alternative promotion Jack Isquith worries about the smaller number of gatekeepers. "Music is an art form, as well as a product," he says. "But because it's an art form, the way people react to it is subjective. The more people who are actively involved in making decisions about what they think about music, the better. The [fewer] people involved, the worse. Particularly if something is innovative or different," he says.

But Isquith adds, "I'd rather have someone who is extremely smart and has great ears programming four stations than four mediocre people programming them."

Some label reps, however, are less worried about a smaller number of decision-makers. "There probably will be a group PD or [music director] that we will have to talk to, but we do that quite a bit now, so it may not change [things] much," says Gerrie McDowell, Curb's director of national country promotion.

Motown senior VP of promotion James Cochrsn adds, "I've noticed that, for instance, at [both] WRKS and WQHT New York, Steve Smith is the main programmer, but [WRKS PD] Vinnie Brown still has a say over his individual station. [Changes will] depend on the music I'm presenting and what a particular station needs."

For Rob Dalton, Epic senior director of national promotion and artist development, the possibility of a greater number of format monopolies has a silver lining. "Markets [with] more than one country station owned by the same people are [easy] to work with," he says. "We don't get into the middle of a radio war."

Some broadcasters have said that multiple-station ownership might encourage broadcasters to try niche formats, but few label executives see that coming.

"Radio has become a much bigger business than ever, so the stakes are enormous and will only get bigger," says Catania. "The first priority of today's PD is to protect that investment, so the tendency is to become more conservative, which makes it more difficult to expose new product."

"I can't help but think it's going to have a dampening effect on innovation in terms of programming. That's the real scary part. The more a station is worth, the less likely that it will be interestingly programmed," says EMI national director of alternative and triple-A promotion Todd Bisson. "Whenever big money is allowed to get bigger, you don't see creativity coming to the fore."

"I liken this to the health-care industry," says Cook. "When health-care megacorporations started buying up hospitals in every city . . . the quality of care went down radically. My major concern is that when you have a major programming group coming into a city, it doesn't care about and isn't plugged into [the city's] lifestyle and peculiarities. All [the group] cares about is having [the city] generate money for [it], so the community suffers . . . You end up with cookie-cutter stations that don't reflect the sounds and tastes of the community."

Thompson foresees "an increased use of syndicated personalities, like Infinity's Howard Stern or Evergreen's Mancow [Muller] and Jonathan Brandmeier, etc. Companies will now invest the money to develop and syndicate talent. They already own the personality, and they own new stations, so it makes perfect business sense for them to expand. When all the pieces are put together, it's going to be massive."

R&B IMPACT?

Even before the telecom bill passed, sounds of concern about duopoly were deafening in the R&B community. Duopoly had stripped New York and Houston of their only mainstream R&B stations, and minority owners were prime candidates for being swallowed by bigger fish.

Since then, some heritage stations, such as WBLK Buffalo, N.Y., have been sold by entrepreneurs to megacorporations. Then there was the recent stunning announcement that Sheridan Broadcasting was trading heritage R&B WAMO Pittsburgh for $14 million and a suburban station that historically has had signal problems.

But there has also been an expansion of minority ownership by Cathy Hughes, RoNita Hawe-Saunders, and Blue Chip Broadcasting, among others. Ardenia Brown, Warner Bros. VP of black music, says, "If we have some black owners able to get into the game, that will be a positive. If Wayne Brown [of Evergreen's WPEG/WBAV Charlotte, N.C.] can be a part [of expansion]—if Tony Gray is in there, if Barry Mayo and Cathy Hughes can be players—I'm all for it.

"The Emmises and Infinitys and Evergreens will win regardless, but if we can get a piece of the rock, then we all win," Brown says.

Larry Khan, senior VP of promotion for Jive, says, "I can't think of any way [duopoly] has hurt. I have more outlets for the 12-24 demo. An owner will come in and create a duopoly, and one station will be R&B adult and one will be younger, which has given me more younger outlets for my records, like WEJM Chicago or WKYS Washington, D.C. WQUE New Orleans is more young-end since becoming a sister station to [crosstown] WYLD. I don't see deregulation as a problem."

Unlike many observers who fear that duopoly would lead to a decreasing number of jobs for black broadcasters, Khan says, "With a few more urban outlets [owned by big chains], there should be more jobs. The only problem will be with syndication. If it's syndication, then there are fewer jobs and fewer new outlets."

Is Khan worried about R&B stations being trashed by group owners who don't see them as sufficiently lucrative? "I don't see it. The marketplace is the marketplace, [and] if all these companies are propelled by making money, then they will keep their urban outlets."

Assistance in preparing this story was provided by Chuck Taylor and Airplay Monitor managing editors Kevin Carter, John Loscolzo, Janine McAdams, Phyllis Stark, and editor Sean Ross.

Telecom Act Regulates Internet

WASHINGTON, D.C.—Along with the changes it portends for the radio industry, the newly passed Telecommunications Act of 1996 promises to bring new restrictions to the types of content allowed on the Internet—and backs the online rules with serious bite.

According to the act, "Indecent" Internet postings will carry penalties—major fines and up to two years in jail—for both those who posted the material and any online service that intentionally permits its facilities to be used to carry it.

According to the conference report accompanying the legislation, "each intentional act of posting indecent content for display shall be considered a separate violation . . . rather than each occasion upon which indecent material is accessed or downloaded from an interactive computer service without the content provider's knowledge on such a service."

Another section of the report sets forth similar standards of liability for facility providers who "intentionally permit their facilities to be used" for an activity prohibited by the indecency section.

However, several "defense" sections protect from liability those who "provide access or connection to or from a facility, network, or system not under their control," as well as "incidental" server and software functions "that do not involve the creation of content."

In writing the new online regulations, conferees considered but rejected the so-called "harmful to minors" statute in favor of the "indecency standard" used by the FCC.

The "harmful to minors" standard, favored by some legislators and content providers, is used in many state laws and contains an exception for material with "serious literary, artistic, political, and scientific value."

The indecency standard, put forth in the Supreme Court case of the FCC vs. Pacifica, established the principle that the federal government has a compelling interest in shielding minors from indecent material, which is defined as material that contains "patently offensive descriptions of sexual and excretory activities."

In the conference report, lawmakers decided that the tougher standard had a "solid constitutional pedigree" and that most material put in context would pass muster except for that determined to be "patently offensive."

"Material with serious redeeming value," they wrote, "is quite obviously intended to edify and educate, not to offend."

The Supreme Court has turned down two recent challenges to the FCC's indecency rules and has not yet heard arguments challenging the constitutionality or vagueness of those rules (Billboard, Jan. 27).

BILL HOLLAND

RHINO STRIKES DEAL TO LICENSE LONGINES

(Continued from page 14)

Shulman, former senior VP at CBS/Sony.

Rhino, which has picked up a 10-year North American license for the catalog, will reissue portions of the 1,000-album Longines catalog on budget and midline albums.

According to Moss, Longines created its record club after the audience of its weekly Sunday-night radio show began requesting recordings of the music from the show. The majority of the original "Longines Symphonette" releases were five-LP collections, which bore such titles as "The Family Library Of Beautiful Music" or "The Best Music Of The War Years."

"They covered standard repertoire, and they weren't necessarily artist[-driven] recordings," Moss says.

Still, the Symphonette recordings boasted such stars as Bing Crosby, Harry James, Paul Whiteman, Burt Bacharach, and Henry Mancini. For many years, "beautiful music" maestro Mantovani was Longines' musical director; in the early years of operation, when the catalog emphasized classical music, violinist/conductor Michel Piastro took that role.

Moss says that after unsuccessfully attempting to purchase the Symphonette catalog from Westinghouse, he and Shulman arranged a joint venture to exploit the recordings internationally.

Regarding the agreement with Rhino, Moss says, "the Rhino people are very expert in what they do. They've pulled some wonderful packaging and marketing plans out of their hat and been very, very successful with it. They made a very, very careful and considered study of this catalog . . . and I'm sure they've got a merchandising plan that will take everyone by surprise and produce a hell of a business for them."

Moss says that the Symphonette catalog of familiar pop, big band, and classical material has a good shot at attracting large numbers of budget buyers, despite a general lack of big artist names.

He compares the repertoire to the Vox Boxes, the long-running, highly successful line of budget classical recordings that he once operated: "The Vox Boxes sell on the basis of repertoire, not on the basis of artists . . . This particular catalog could be for the 20th-century Vox Box."

Rhino executive VP Robert Emmer says that the Symphonette recordings will be directed at the same upper-demo consumer who has welcomed the "Sentimental Journey" series of pop vocal classics and its "Billboard Pop Memories" releases devoted to recordings of standard repertoire from the '20s through the '50s.

"It will expand our demographic base into a segment where we have had product before, but not in the numbers that we would have liked to have product out," Emmer says. "There's just not that much product that's available. And I think that the same people who might buy the Bobby Darin boxed set would be interested in some of these titles from the Symphonette series."

Emmer says that beyond plans to repackage the material in both budget and midline albums, "there's also the possibility of utilizing some of those tracks on other packages, and they might be interesting bonus tracks on single-artist compilations that we might be putting together."

No compilations drawn from the Symphonette catalog have yet been placed on Rhino's release schedule; Emmer adds that engineer Bill Inglot is evaluating the condition of the masters.

The first releases will come out in the fourth quarter of 1996 or the first quarter of 1997, according to Emmer. He adds, "The idea is to come out initially with the key quality packages, reestablish the Symphonette product line, and then just keep pumping product out there for that market."

TINA ARENA ASKS EPIC FOR THE U.S.

(Continued from page 13)

tralia, Asia, South Africa, and most of Europe. Released throughout much of the world in June 1995, "Don't Ask" spent most of the year atop the Australian album chart, selling more than 600,000 copies (the Aussie equivalent to eight-times platinum), according to Sony Australia.

Much of the album's success has been built on the strength of the single "Chains," which will precede the project here when it is shipped to top 40 and AC radio March 12.

The rhythmic pop ballad was recently named song of the year and best pop release at the Australian Recording Industry Awards. Those were two of the four honors Arena picked up at that country's equivalent to the Grammys—along with best album and best female artist. Arena was the first woman in ARIA's nine-year history to win in the best album and song of the year categories.

Such a full plate of honors has Epic executives optimistic that Arena will meet with similar success in the States. David Massey, the label's senior VP of A&R in the U.S., says he has been anxiously awaiting the opportunity to bring Arena to these shores since first seeing her perform early last year.

"She has an enormous range and a distinctive personality that distinguishes her from a lot of the young singers out there," he says. "She's also incredibly focused and positive. That kind of energy is instantly infectious. She is truly her own best salesperson."

Epic is banking on Arena's ability to bond with her audiences to help draw early interest in "Chains" from radio programmers. The singer embarked on a 10-city promotional tour Feb. 9 in Atlanta. Each stop on the jaunt, which includes visits to Chicago, San Francisco, and New York, will feature showcases in small clubs for local retail, radio, and press representatives.

"When dealing with a new artist, you really only do something like this when you're convinced that you've found someone special," says Barbara Seltzer, VP of promotion at Epic. "We believe that Tina fills a gap at pop radio. There are very few nonurban female artists out there right now."

Programmers who have gotten an early earful of Arena agree. "She has a solid voice and a youthful appeal," says Erik Bradley, music director at top 40 WBBM (B-96) Chicago. "The right remixes of 'Chains' will only help open up its audience possibilities."

"Chains" has been remixed for pop, crossover, and AC formats by Daniel Abraham, Love To Infinity, and Tony Moran and will be released to radio and clubs shortly after the album mix. Retail availability of the mixes has yet to be determined.

Some retailers believe that an international track record as strong as Arena's is helpful in breaking a new artist. "It gives the record a little bit of a story," says Roy Burkhert, buyer for Harmony House, a 37-store chain based in Troy, Mich. "But the truth is that your average consumer will not necessarily know about how a record has done overseas. It's still an unknown entity. Getting that support from radio is important."

In addition to the promotional tour, Arena—who is managed by Ralph Carr for RCM International—is shooting new videoclips for "Chains" and its likely follow-up, a cover of the Maria McKee ballad "Show Me Heaven." Completed earlier this month, the video for "Chains" was directed by famed photographer Randy St. Nicholas in Los Angeles, where Arena has taken up temporary residence in order to remain accessible throughout the promotional life of "Don't Ask."

"She is one determined artist," says Laurie Lambert, senior director of marketing for Epic. "It's unusual to have an artist who is normally based overseas so committed to working a project that she actually picks up her life and moves it to the other side of the world."

Actually, this is not the first time that Arena has set up house in the States for the sake of her career.

Following a childhood as a regular featured performer on the popular Australian TV show "Young Talent Time" and a brief teenage interlude as a disco belter, Arena decided to route her career toward songwriting and a more adult musical direction. In 1991, she began a two-year educational odyssey that had her traveling frequently to Los Angeles to hone her songwriting skills with a variety of U.S. tunesmiths.

"I have always greatly admired American writers and viewed Los Angeles as one of the key breeding grounds for great songwriters," says Arena, whose international song publishing is handled by Sony Music. "A visit for several months turned to six, and I just kept coming back. I completely immersed myself in the process. It was during that period that I liberated myself creatively and started to believe in my ability. Writing 'Chains' was like turning an important corner in my development."

Produced by David Tyson, "Don't Ask" bears the fruits of that journey of discovery. The set ranges in style from cusby pop ballads to Motown-spiced soul, with light rock interludes. One of the set's European hits, "Heaven Help My Heart," recently caught the attention of country music superstar Wynonna, who covered it on her new MCA album, "Revelations." It is a pleasant surprise and an early victory in what Arena predicts will be a pivotal year of her life.

"I have great hope for these songs," she says. "They are sucb a personal part of me, and it has been difficult to set them free for the world to take apart. But I've grown confident that people who embrace honesty in a performer can embrace these songs. And if they don't, there is more where that came from. I'm really just getting started."

RHINO EXPOSES ROOTS OF COMEDY

(Continued from page 13)

it, "In the first season, O'Donoghue—whose vision it was to create the 'Radio Show'—relied upon a very small group of players, like Chevy Chase, Christopher Guest, and John Belushi, and the rest of the folks were New York voice-over talent. But Belushi thought it'd be a great idea to bring friends from Second City, so Ramis, Murray, Radner, and company came in, and you really saw the roots of 'Saturday Night Live' and 'SCTV' being formed in the second season. You got a sense of a team effort, not only from writing, but from a performance point of view."

In his liner notes, Zegar illustrates the historical significance of the "Radio Hour" by pointing out that it spawned the classic American comedy careers of the Murrays, Chase, Belushi, Radner, Guest, Belzer, O'Donoghue, and Ramis, as well as "SNL," "Second City TV," "Animal House," "The Blues Brothers," "Caddyshack," "Stripes," "National Lampoon's Vacation," "This Is Spinal Tap," and "Ghostbusters."

"Every great moment in American sketch comedy over the last 20 years has been influenced, connected to, or is a direct result of 'The National Lampoon Radio Hour,' " writes Zegar.

He notes that the material should appeal not only to fortysomething consumers who grew up reading National Lampoon, listening to the "Radio Hour," and watching "SNL" and "SCTV," but to people in their teens and 20s.

"Kids have been cheated out of experiencing great comedy," says Zegar. "What they've had as an opportunity to experience has been intersected with the 'Radio Hour,' like 'Spinal Tap' and 'SNL,' but they haven't heard the real thing. This is going to be a project that makes people who grew up with this want to hear it again but will appeal to twentysomething or teenage fans out there."

Zegar hopes the maverick spirit of the "National Lampoon" series will carry over to a young generation of comedians. "These folks couldn't get jobs doing mainstream comedy," says Zegar, referring to the Lampoon characters. "But then they became the mainstream, so hopefully this will inspire the next voices of anarchism."

Besides a late-'70s, single-LP release of "Radio Hour" material, the bulk of the contents of the Rhino box is being commercially released for the first time.

"This collection looks at the entire life of the series and pulls out lots of bits, most of which are fresh and are still timely today," says Zegar. The tapes were licensed from J2 Communications, which purchased National Lampoon in 1990.

Many of the surviving members of the Lampoon team, including founder Matty Simmons; Belushi's widow, Judith Jacklin; Bob Tischler; and Brian McConnachie, participated in the "Buy This Box" project, according to the liner notes.

The collection will carry a suggested retail price of $49.98 for the CD version and $34.98 for the cassettes, according to Rhino product manager Colleen Andersen.

"We're working with our promotion department setting up contests and giveaways tying into major-market radio stations that have relationships with comedy clubs," says Andersen, noting that the giveaway will include a copy of the box for the first five customers who arrive at participating clubs.

Rhino will also target radio stations with 5 o'clock comedy shows, including outlets in New York, Cleveland, Boston, San Francisco, Los Angeles, Chicago, Philadelphia, Atlanta, and Phoenix, according to Andersen.

The print advertising campaign will consist of ads in National Lampoon and Wired. "The readers of those magazines are the type of people that would be into that kind of comedy, which is very cerebral," says Andersen.

Furthermore, Rhino will take out ads in Gold Mine and will receive exposure through the inclusion of "The Sperm Whale Song" on a CD sampler from the trade sheet Album Network. Other tracks that may be picked up by comedy radio stations include the Neil Young parody "Southern California Brings Me Down," the James Taylor parody "Methadone Maintenance Man," and Bill Murray's "Mel Brewer's Insomnia Time, With Ron Fields."

The label is also considering running a trivia contest in conjuction with the box in the forthcoming Rhino World Wide Web site on the Internet, according to Andersen.

"The package is fantastic," says Andersen. "We used that classic 'buy this CD box or we'll shoot this dog' theme, for which we'll probably get nailed by [People for the Ethical Treatment of Animals], but you have to be there to understand it."

Rhino does not have rights to the box outside the U.S., according to a label representative.

BETWEEN THE BULLETS™

by Geoff Mayfield

MULTIPLE STORIES: Whether you're examining the staying power of the "Waiting To Exhale" soundtrack, measuring the much-anticipated debut of the late **Eazy-E**, or sorting through the mixed bag of sales results in the wake of the Jan. 29 American Music Awards telecast, this week's edition of The Billboard 200 serves up plenty of food for thought.

ON THE TOP: Like the soundtrack from **Whitney Houston's** film debut, "The Bodyguard," the album spawned by her latest flick appears to loom even larger than the movie itself. While "Waiting To Exhale" slides 14-17 on the box-office chart, the all-star soundtrack logs its fifth week atop The Billboard 200. But the gap between this album and the No. 2 slot has narrowed. Last week, "Exhale" led the debut of the new **Tori Amos** album by a 20% margin. This week, **Alanis Morissette** replaces Amos at No. 2 with an almost identical sum in the range of 109,000 units. But units on "Exhale" drop by almost 10%, yielding a sum of 118,500 and a lead of just 9%, which kind of makes you wonder if the Morissette set—which posts a 2% gain—can leapfrog to the top slot.

STR8, NO CHASER: It was safe to assume that the posthumous Eazy-E title, "Str8 Off Tha Streetz Of Muthaphu**in Compton," which has been in the news since the rapper died from AIDS complications last spring, would make a conspicuous chart entrance. And so it does, with first-week sales of more than 98,000 units. That's far greater than the best week posted by his January 1993 title, "5150 Home 4 Tha Sick," which moved 41,000 units in its second week. The best week for the Priority-distributed anthology "Eternal-E," which came out late last year, was just 25,500 units (No. 137 this week with 6,500 units).

But this is not the biggest SoundScan week for an **Easy-E** title, as the late '93 EP "It's On (Dr. Dre 187um) Killa" rolled 105,000 units in its first week.

POST-AWARD REWARDS: To be sure, some artists were able to parlay their American Music Award exposure into noticeable sales gains. Both of The Billboard 200's sales awards were fed by the AMAs, with **the Eagles** (77-50) grabbing the Pacesetter with a 30.6% increase in sales, and **Shania Twain** (7-6), who sang on the broadcast, winning Greatest Gainer with an increase of more than 10,000 units, a 16.7% improvement (72,500 units for the week). Twain's first title makes a 5-3 jump on Top Country Catalog Albums, with a 20% gain, a bump that also might stem from her AMA slot.

The Eagles' rise is noteworthy because it defies the typical awards-show pattern. Normally, a performance is more likely to ignite sales than are award wins. The Eagles did not play the show and, in fact, were represented there only by **Timothy B. Schmit**. But it turns out that Schmit's trio of acceptance speeches turned a meaningful spotlight on the band's '94 reunion album.

Other AMA beneficiaries were **Hootie & the Blowfish** (who bullet at No. 8), **Reba McEntire** (66-48 with a 15.9% gain), **Boyz II Men** (80-69, an 11.5 gain), and **Brandy** (129-103, a 27% gain). McEntire and Brandy performed; the Blowfish and the Boyz each took turns presenting and accepting awards.

However, the broadcast, which ranked No. 10 for the week with a 13.8 rating and a 21 share, did not deliver the sweeping impact it has shown in other years. **Garth Brooks**, who sang a tribute to the victims and rescuers of last year's Oklahoma City bombing, probably scored more ink in the consumer press than any other AMA participant when he elected to decline his trophy for artist of the year, yet be has a mixed score card on The Billboard 200: his best-of set bullets with a 51-45 leap, but his latest slides 18-17 for a 3.5% decline. Similarly, **Smashing Pumpkins** (No. 11), who played late in the telecast, experience a 2% drop, which pushes the band's latest out of the top 10 for the first time in its 15 chart weeks.

OTHER NETWORKS: Part of the fuel for Amos' high debut was a stop on the Jan. 20 "Saturday Night Live." In her second week, she sees a 44% decline (No. 9), not unusual for an album that has a big first week . . . This column predicted that **Rod Stewart's** Feb. 1 shot on "The Tonight Show With Jay Leno" would boost "Tapestry Revisited" (No. 101). The singer elected to do songs other than "So Far Away," so the **Carole King** tribute sees a 15% decrease instead. "Tonight" guests **Patti Loveless** (98-90) and **Seal** (47-38) bullet, but another, **Toad The Wet Sprocket**, falls 166-189. "Late Show With David Letterman" act **D'Angelo** bullets 59-40, and "Late Night With Conan O'Brien" guest **Aimee Mann** debuts at No. 82.

MAJORS VYING FOR CANADA'S HAYDEN

(Continued from page 1)

operation with Hamilton, Ontario-based Sonic Unyon Records (Billboard, Dec. 23, 1995).

The album, which is available in the U.S. only as an import, has sold more than 20,000 copies, according to Sonic Unyon Records co-owner Mark Milne.

Those in attendance at Hayden's Jan. 13 show at the Bathurts Street Theatre in Toronto included DreamWorks' Lenny Waronker and Michael Ostin, Epic's Richard Griffiths and David Massey, Vapor Records' Elliot Roberts, Outpost's Mark Williams, and London Record's Ken Friedman.

Also in hot pursuit of the singer/songwriter, whose full name is Hayden Desser, are Geffen and Warner Bros. Records.

Yet, while various labels have been wooing Hayden in Los Angeles, New York, Toronto, and Vancouver, there are those, including Hayden's co-manager William Tenn, who are worried that the major-label feeding-frenzy may put unrealistic expectations on the young artist.

One with such concerns is KCRW Los Angeles music director Chris Douridas, who hosts the station's daily "Morning Becomes Eclectic." (Coincidentally, Douridas was largely responsible for breaking Beck's independent single "Loser.")

KCRW began spinning the Hayden track "Bad As They Seem" Dec. 1, 1995, after Douridas was given a copy of the album by a friend who had recently visited Toronto.

"It's a song that sounds familiar the first time you hear it," Douridas says.

Even before KCRW began playing Hayden, some major-label A&R executives had their eyes on the artist.

Geffen A&R executive Mio Vukovic, who signed Urge Overkill, contacted Sonic Unyon after reading about the label in February 1995. Vukovic was unable to find the label's releases in stores in the U.S.

"They sent me a package with about eight albums, and one of them was Hayden's," he says. "I remember listening to it the first time. The sound came pouring out of the speakers."

Taken by the album, Vukovic called the label to ask about the artist. "On first listen, I thought it was some older guy who had done a lot of drinking and smoking," he says. "He has a Tom Waits texture to his voice, so I was amazed when I found out he was only 24. That made him more interesting."

When Vukovic saw the low-budget videoclip for "Bad As They Seem," he was even more impressed; the surreal clip shows Hayden performing in his

bedroom in front of a huge crowd.

"The record spoke to me; it has a really dark quality, but the video shows a young guy with a clear sense of himself and a clear sense of humor," says Vukovic. "It made him all the more interesting."

Says Denise Donlon, director of music programming at MuchMusic, a Canadian video outlet, "He's such an original. He self-directs all his own videos, which made us raise our eyebrows right away."

MuchMusic has featured the clips of "Bad As They Seem" and "Take" (a track available only on a cassette that Hayden sells at his shows) in medium rotation.

With airplay and video play growing, the A&R derby for the artist has heated up.

"The last time there was a frenzy like this, it was with Beck," says Douridas.

The two artists also have musical similarities. "This guy has the quirkiness of Beck, the edginess of Nirvana, and the voice of Eddie Vedder," Douridas says. "He has touchstones of everything that is working musically in the world of alternative music."

While response to "Bad As They Seem" from KCRW listeners is so good it's "frightening," Douridas says, he is concerned that Hayden may not be given the chance to develop as an artist.

Douridas says he hopes that "expectations don't become so great" that when the album is finally out, the artist suffers.

Some industry pundits say that is exactly what happened to such hotly pursued acts as Beck and Veruca Salt. Although Beck's "Mellow Gold" has sold more than 832,000 units and Veruca Salt's "American Thighs" has sold 452,000, according to SoundScan, some considered those releases disappointments in the wake of the initial excitement surrounding both acts.

In Los Angeles, where the Next Big Thing seems to come and go on a monthly basis, there may already be a backlash against Hayden brewing in some quarters.

Ricky Polanski, a manager at the Rhino Records store in Westwood, Calif., dismisses Hayden as "a Beck imitator." Polanski says that the store began carrying "Everything I Long For" in late January in response to the airplay on KCRW, but the album has sold only six copies to date.

Across town, however, it's a different story. At the indie-minded No Life Records in West Hollywood, co-owner Chuck Arnold says he's been having trouble keeping the title in stock.

"We've been selling so many copies, it's sick," says Arnold, who reports that the store has sold more than 50 copies since it began stocking the album in mid-January.

At some stores in Toronto, the album is a bona-fide hit. "You wouldn't believe how well it's doing at our store," says Dorothy Kosinski, independent music buyer for HMV's Yonge Street store in Toronto. "Ever since it was released, it's been consistently No. 1 on the independent chart in our store. For the past two months, No. 2 is nowhere near it."

While Hayden and Beck have some musical similarities, there are big differences between the two. The Beck frenzy centered around one single, "Loser," released on the independent BongLoad label.

While "Bad As They Seem" is receiving the most attention, it doesn't pack the initial impact of "Loser." Yet Hayden's material appears to have more depth than Beck's.

Several of the songs on "Everything I Long For" offer harrowing tales backed by stark, mostly acoustic arrangements. "Skate," for example, is the story of a man who seeks solace following the death of his wife by purchasing a pair of skates.

Even more gripping is "When This Is Over," which recounts the story of Susan Smith drowning her two children from the perspective of the older toddler. The song contains the lyrics, "The car is rolling into water/Why are we strapped to our seats/What did we do?/I cleaned my room, just as she asked me to." Hayden's performance of the song at the Jan. 13 Toronto show had some of the major-label scouts in tears.

Hayden's music has slowly taken hold at some commercial radio stations. "It's one of those records that takes on a life of its own," says modern rock CFNY Toronto music director Kneale Mann. "This [album] was not an obvious hit. However, we started playing [the track] 'In September' last February, and response was great. He had a local buzz happening six months before we started playing it. Now, he can announce a show [at a local club], and it'll sell out in an hour."

Modern rock CIMX Detroit is playing "Bad As They Seem." Program manager Murray Brookshaw picked up the song after hearing it on a sampler. "We played it on our export show, and we got calls as soon as we played it." Last week, the station spun the track, which shows up regularly in its "Top 9 At 9" feature, 23 times.

Meanwhile, Hayden and co-managers Tenn and Sandy Pandya of Pandyamonium/Wm. Tenn Artist Management were in New York at press time fielding offers from labels on the East Coast.

For Tenn, choosing the right label won't be the most difficult part, he says. It will be saying no to all of the other quality labels courting Hayden.

Assistance in preparing this story was provided by Larry LeBlanc in Toronto.

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Billboard Music Group

A WEEKLY UPDATE ON BBMG EVENTS & HAPPENINGS

Music & Media's Eurochart Tracker Premiers at MIDEM 1996

Music & Media, Europe's leading music radio publication, launched the first issue of Eurochart Tracker at the January 1996 MIDEM conference held in Cannes, France. This quarterly publication provides data on all singles charting in Music & Media's Eurochart Hot 100. Information includes artist, title, producer, label, publisher, studio, week of chart entry and peak position for 16 European national sales charts.

As Europe's official sales chart, the Eurochart Hot 100 is broadcast as a weekly program on 185 radio stations and 5 television stations. The chart also incorporates the national sales charts of 16 countries and is the leading indicator of pan-European singles' trends and sales.

"The Eurochart Tracker effectively builds upon the power of Music & Media's Eurochart Hot 100 by collecting valuable data and publishing it in an easy format in one place," says Philip Alexander, Music and Media Group Publisher. "This is vital information for labels, managers, publishers and collection societies."

For further information on Eurochart Tracker or Music & Media, contact Cesco van Gool in Amsterdam at 31 29 4875 108 or by fax at 31 20 4875 141. To subscribe to either publication, contact Jeanne Jamin at (212) 536-5237.

Billboard's Seventh Assembly of the Latino Music Industry

Billboard magazine has solidified its plans for the 7th Annual International Latin Music Conference slated for April 29–May 1, 1996. For a third year, the three-day confab will remain at the Hotel Inter-Continental located in downtown Miami. Special attractions during the conference will include a keynote address and brunch at the Hard Rock Cafe, live artist showcases, panel discussion groups and the annual Latin Music Awards show.

To accommodate the growing number of attendees, the Awards show has been moved to the historical Gusman Theater in Miami. Billboard's most prestigious Latino awards are "El Premio Billboard" and the Latin Music Hall of Fame inductions. The El Premio Lifetime Achievement Award was created in 1993 to honor those individuals who have made invaluable contributions to the Latino music industry. As Billboard's highest honor in the Latin market, recipients like Tito Puente, Placido Domingo and Emilio Estefan are acknowledged for their tremendous musical achievements. Past year inductees into the Billboard Latin Music Hall of Fame include Celia Cruz, Selena and Cachso.

Previous conferences have featured performances by such artists as Jon Secada, Tito Puente, Sheila E., Ottmar Liebert, Caifanes, India and Corazon Gitano.

For further information about the Latin Music Conference, contact Maureen Ryan at (212) 536-5002. For Spanish language inquiries, call Angela Rodriguez at (305) 441-7976.

BMG FOURTH MAJOR TO END DISPUTE

(Continued from page 14)

Networks.

He states that BMG has now "settled all issues" with MTV Europe. "We would not complete a deal with somebody, then end up facing them across a court."

Two legal actions remain in effect. MTV Europe has a suit in the British High Court accusing the major record companies, international labels body IFPI, and U.K. collecting society Video Performance Limited of abusing a monopolistic position. The only label still named in this action is Warner.

Separately, MTV Europe has asked the European Commission—the governmental civil service of the European Union—to declare that this alleged monopoly exists and that it operates against the public interest.

The European Commission department considering the issue has no power to act against any cartel it finds, but its view will have a profound influence on whether Europe's competition authorities bring formal action. The commission's view is now being awaited, with no indication of when it might be forthcoming.

In the parallel action in the British courts, MTV Europe is seeking damages and an order obliging record companies to negotiate individually. This action has been grinding through the legal process for two years due to the record companies' request that it not be heard before the commission's view is made public.

However, the U.K.'s highest court, the House of Lords, has decided that the action should proceed. No date has been fixed for the next hearing.

Sony Blames Soft Retail For Flat Third-Qtr. Sales

■ BY DON JEFFREY

NEW YORK—Sony Corp. claims that "weaker retail demand" in the U.S. was the cause of flat third-quarter sales for its Sony Music unit. Worldwide revenues were $1.55 billion in the three months that ended Dec. 31.

A company source says that record-club revenues from Columbia House were down from the previous year. Sony Music executives were unavailable for comment at press time.

Sony Corp.'s financial news release cites European sales growth as "underpinning" its 1% increase in revenues.

Market researcher SoundScan says Sony's U.S. market share declined last year to 13.9% from 15.2% the previous year.

Sony does not break out profits but says operating income increased from the same period in 1994.

Sony's biggest worldwide hit for the quarter was Mariah Carey's "Daydream."

For the nine months that ended Dec. 31, music group sales rose 1.7% to $3.79 billion.

Sales for the Tokyo-based Sony Corp.'s film unit, which includes Columbia Pictures, TriStar Pictures, and Columbia TriStar Home Video, rose 19.4% to $885.1 million during the quarter. For the last nine months of '95, sales increased 3% to $2.06 billion.

LOOSEGROOVE FINDS WEAPON OF CHOICE

(Continued from page 1)

"I signed this band first and foremost because of their musicianship and stage personality," says Loosegroove co-founder Stone Gossard, who is also rhythm guitarist for Pearl Jam. "They're the kind of band that likes to tour to break down barriers, so nothing's going to stop them."

Weapon Of Choice will need all the friends it can get when "Highperspice" hits stores March 12. The band's mix of rock, funk, hip-hop, and jazz may be difficult for the label to market.

The hybrid sound offers a richly layered musical landscape of bass and drum, slashing guitars, and rhythmic romps capped by metaphoric verse.

The effect is similar to the psychedelic rock'n'rhythm bands of the '70s—such as Santana, Slave, and Sly & the Family Stone—that were embraced by radio before format fragmentation diminished the appeal of eclectic programming.

Weapon Of Choice is fronted by bassist and lead "jokalist" Lonnie Marshall, known as Mega*Nut.

"I grew up in the '70s listening to [P-Funk All Stars] and Sly Stone, and I'm into the hip-hop thing [now]," he says.

Rounding out the group is guitarist Finn Hammer, trombonist Tom "Tom-Bone" Ralls, drummer Matt "Space Boy" Chamberlain, vocalists Mark Cross and Audra Cunningham, dancer Jellybeen, and co-founder/keyboardist Keith "Keefus" Ciancia.

The group licenses its music through its own Jurassiz Dark Music but is exploring co-publishing opportunities.

Weapon Of Choice typically plays for 21 straight days before taking a day off. The multi-ethnic octet, which is booked through William Morris, has opened for acts in a variety of genres, including Primus, Ice Cube, Tool, and Ziggy Marley.

Weapon Of Choice recently played to an eclectic sellout crowd of 400 at the smoke-filled Alligator Lounge in Los Angeles. L.A.-based manager Konstantin von Krusenstiern says the band consistently sells out 500- to 600-sest venues in Seattle.

However, sales of "Nut*Meg Sez 'Bozo The Town,' " the band's 1994 Loosegroove/Epic debut album, have been modest at best, and the act's broad-spectrum musical approach leaves some observers skeptical of its commercial potential.

"[Weapon Of Choice] is a kitchen-sink band, because they throw everything into their music, making it a hard radio sell," says independent retailer Bruce Bonifaci, owner of Seattle-based Orpheum Records.

Still, others are optimistic. Says Mike Randle, a branch manager of the eight-store, Sherman Oaks, Calif.-based Moby Disc, "The band's greatest challenge for getting to the next level is gaining more radio airplay, and some people look at them as an unfocused band that doesn't fit any one format. But I think of them as an extremely creative band that can fit into almost every genre."

J.J. Parson, music director for public radio KPOO San Francisco, shares that sentiment and hopes that spins at his station can serve as a springboard for commercial airplay.

"Our listeners are tired of the same old thing, and this band offers a hip, '90s sound that's rooted in vintage funk, which our young and older demos like," he says.

Label executives plan to market "Highperspice" nationally but will focus on Western markets, such as Los Angeles, Denver, and Seattle, where the band has been touring regularly since it formed three years ago.

"This is not a singles-driven project, so we're sending the record out to noncommercial radio, NPR stations, and colleges to see what pops up as an emphasis track," says 550 Music product marketing associate director Randy Irwin.

Other formats, such as modern rock, triple-A, R&B, and crossover, will be serviced initially on a case-by-case basis by the label. Independent promoters will also be employed.

"We're taking a deliberate approach and plan to run ads in markets that are already familiar with the band, then spread out from there," says Irwin.

The label will also focus on urban and alternative independent retailers in an attempt to gain in-store play, which, they hope, will build bridges with tastemaker fans who frequent the stores.

Irwin says, "Beginning in March, we'll be issuing cassette samplers at [Weapon Of Choice] shows and at retailers near tour venues. We'll also be using the Internet as a marketing device."

A videoclip will be produced after the label determines which album track is most favored by radio.

The band will forego a traditional promotional tour in favor of continuing its performance dates.

At press time, there were no plans for the international release of "Highperspice."

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1995	1996
TOTAL	62,412,000	59,119,000 *(DN 5.2%)*
ALBUMS	55,677,000	51,188,000 *(DN 8.1%)*
SINGLES	6,735,000	7,931,000 *(UP 17.8%)*

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1995	1996
CD	35,532,000	36,697,000 *(UP 3.3%)*
CASSETTE	20,060,000	14,311,000 *(DN 28.7%)*
OTHER	85,000	180,000 *(UP 111.8%)*

OVERALL UNIT SALES THIS WEEK

10,485,000

LAST WEEK

10,928,000

CHANGE

DOWN 4.1%

THIS WEEK 1995

11,004,000

CHANGE

DOWN 4.7%

ALBUM SALES THIS WEEK

8,928,000

LAST WEEK

9,371,000

CHANGE

DOWN 4.7%

THIS WEEK 1995

9,655,000

CHANGE

DOWN 7.5%

SINGLES SALES THIS WEEK

1,557,000

LAST WEEK

1,557,000

CHANGE

NONE

THIS WEEK 1995

1,349,000

CHANGE

UP 15.4%

ALBUM SALES BY FORMAT

	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1995	CHANGE
CD	6,394,000	6,762,000	DN 5.4%	6,107,000	UP 4.7%
CASSETTE	2,502,000	2,576,000	DN 2.9%	3,532,000	DN 29.2%
OTHER	32,000	33,000	DN 3%	16,000	UP 100%

ROUNDED FIGURES

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

British Are No Longer 'Missing'

IT'S NOT DIFFICULT TO figure out what's been missing from the Hot 100 during the last year: an abundance of British artists. There are only three in this week's top 30, led by **Everything But The Girl's** "Missing." That is the highest-ranked debut single by a U.K. artist since "Total Eclipse Of The Heart" by **Nicki French** peaked at No. 2 the week of June 2, 1995.

Elsewhere in the top 30, **Oasis** rises to No. 14 with "Wonderwall," and **Bush** holds at No. 30 with "Glycerine." Compared with 10, 15, and 20 years ago, that's pretty barren territory for U.K. acts. Ten years ago this week, nine titles in the top 30 originated in Great Britain. The artists were **Elton John, Wham!, Sade, the Dream Academy, Mike + the Mechanics, Paul McCartney, Thompson Twins, Dire Straits,** and **Sting.**

CHART BEAT

by Fred Bronson

Fifteen years ago this week, six singles in the top 30 were from the U.K. **John Lennon** had two titles in the top 10; the others were by **Rod Stewart, Cliff Richard, Alan Parsons Project,** and **Barry Gibb.** Twenty years ago, there were seven British artists in the top 30: **Ilot Chocolate, Electric Light Orchestra, Nazareth, the Who, Elton John, Bee Gees,** and **David Bowie.**

Music trends are cyclical, so perhaps Everything But The Girl, Oasis, and Bush are harbingers of a resurgence for British acts in America. It hasn't been *completely* dry—it was just three months ago when **Take That** peaked at No. 7 with "Back For Good." The Britpoppers have a new single in the U.K., a cover of the Bee Gees' "How Deep Is Your Love," which is not scheduled to be released in the U.S. soon.

There could be further good news ahead for U.K. acts if "Missing" can move up one more position. That would make it the first British No. 1 in the U.S. since "Kiss From A Rose" by **Seal** hit the top the week ending Aug. 26, 1995. And it would be the first debut single by a U.K. act to reach No. 1 since "I'm Too Sexy" by **Right Said Fred** in February 1992.

'DAY' TIME: "Missing" faces weighty competition for the No. 1 spot, as "One Sweet Day" by **Mariah Carey** and **Boyz II Men** continues its domination of the Hot 100. It's 12 weeks at No. 1 and counting for the Columbia single, which means it is one of only four singles in the rock era to remain on top for 12 weeks or longer. No single has ever stopped at 12 weeks; "Day" is just one week away from tying "End Of The Road" by Boyz II Men as the second-longest-running No. 1 single of the rock era. In two more weeks, it will tie "I'll Make Love To You" by the Boyz and "I Will Always Love You" by **Whitney Houston** as the longest-running chart-topper. And in three weeks . . . well, let's see what happens.

THE EX(HALE) FILES: It's week No. 5 atop The Billboard 200 for the "Waiting To Exhale" soundtrack, while the various singles from the album continue to rule the charts. On Hot R&B singles, tunes from the film hold town the top two positions, and all three singles from the soundtrack are in the top 10. The same three singles are also in the top 10 of the Hot 100.

Thanks to those "Exhale" songs and the latest singles from **Monica** and **Faith Evans,** the same distributing label holds down the top four slots on the R&B chart for the second week in a row. Kudos to Arista, which has six titles in the top 10 of the Hot 100.

Billboard's 7th Annual Latin Music Conference & Awards Show

APRIL 29 - MAY 1, 1996

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Contact Information

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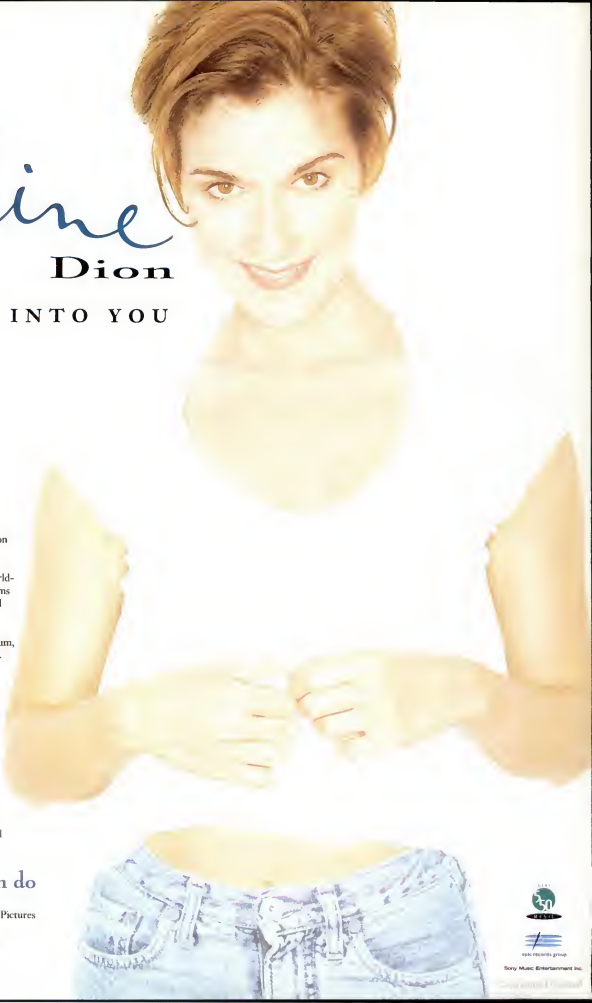

Celine Dion

FALLING INTO YOU

Celine has sold a total of over 15 million albums worldwide in the past 2 years.

The Colour Of My Love exploded worldwide and has sold over 12 million albums to date with 5.5 million in the U.S. and Canada. In addition, Celine had the biggest-selling album of 1995 in the U.K., Australia, Canada, France, Belgium, Holland, Switzerland and South Africa.

Look for Celine on "The Tonight Show With Jay Leno" March 4th. See her on tour in the U.S., Canada, Australia and Europe in 1996.

Celine's new album, Falling Into You, will be in stores March 12th.

Featuring the first single in North America "Because You Loved Me" Theme From "Up Close & Personal," a new film starring Robert Redford and Michelle Pfeiffer.

Look what love can do

"Up Close & Personal," a Touchstone Pictures film, opens March 1st.

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